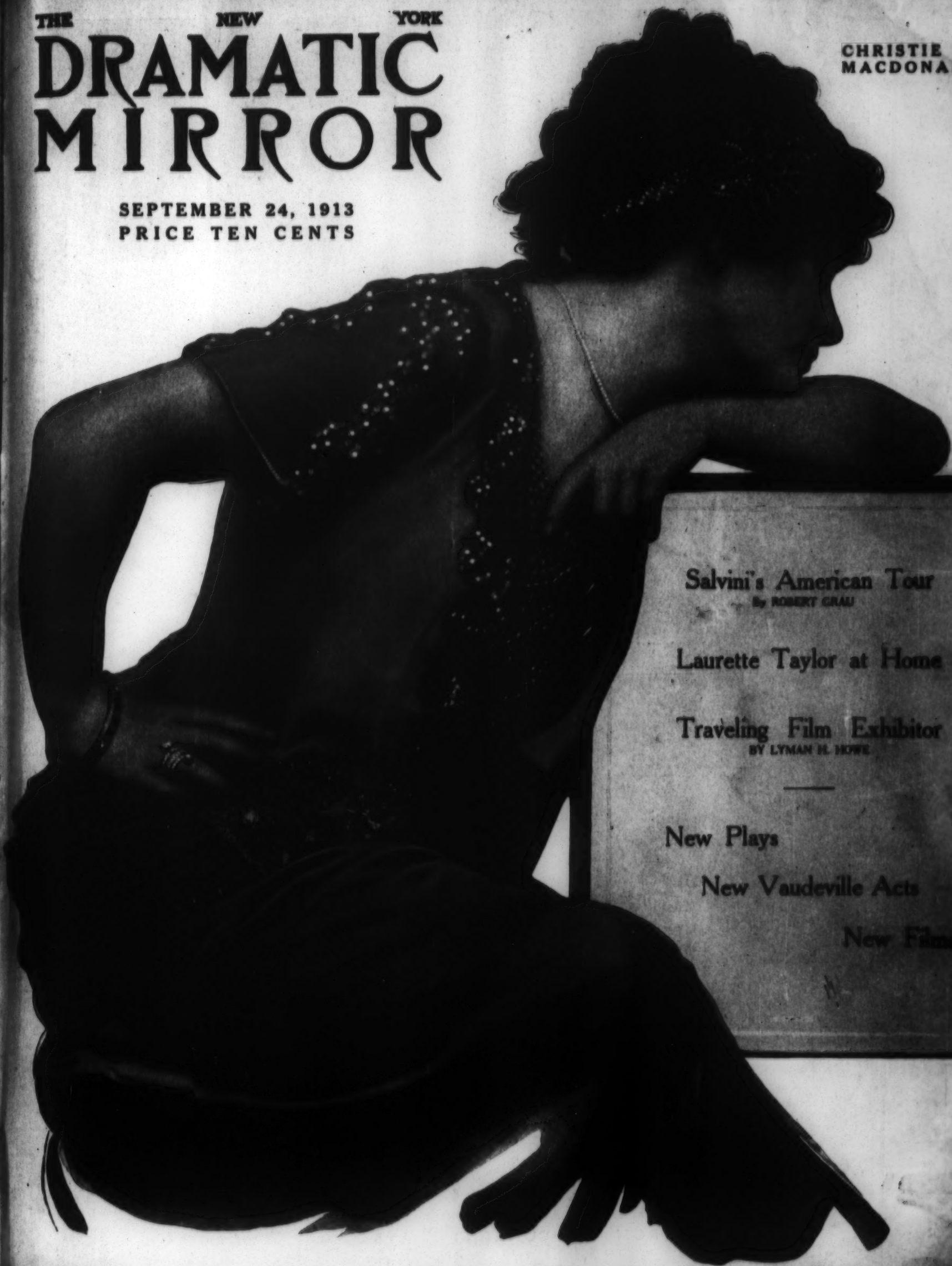


THE NEW YORK  
**DRAMATIC  
MIRROR**

SEPTEMBER 24, 1913  
PRICE TEN CENTS

CHRISTIE  
MACDONALD



Salvini's American Tour  
By ROBERT GRAU

Laurette Taylor at Home

Traveling Film Exhibitor  
By LYMAN H. HOWE

New Plays

New Vaudeville Acts

New Films



Copyright, 1918, by Charles Frohman.  
 WILLIAM COLLIER IN "WHO'S WHO"



DE WOLF HOPPER AND MAY DE SOUSA IN "LIEBER AUGUSTIN"



GEORGE HASSELL, BEVERLY SITGREAVES, SYDNEY BOOTH AND JULIA DEAN IN "HER OWN MONEY"

Photos by White, N. Y.

# FROM THE CURRENT PLAYS



# THE NEW YORK DRAMATIC MIRROR



ESTABLISHED JANUARY 4, 1879

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No. 1814

## PEG AFTER HER OWN HEART

The Lure of Larchmont for Vivacious  
Laurette Taylor

**W**HY," asks Laurette Taylor, "must one shut up the country when one turns a leaf in the calendar? Some people seem to think that there is no September among the trees, and that asphalt and school days are one and inseparable.

"As a matter of fact, I feel infinitely sorry for the poor youngsters. I'm not crying for my childhood to come back again—not at all! If my kidhood were to descend again I'd have to come into town with the rest of them; but as it is, I'm grown up and I can do as I please, and I please to stay at Larchmont—for a part of the Autumn, at least."

So the chintzed apartment in the Westover, on West End Avenue, hears only the rattle of the week-end duster and the rumble of nocturnal milk-wagons, while Herne Cottage No. 2, by Larchmont waters, awakes to the real off-stage merriment of the real Peg o' My Heart.

There is a price upon everything, and the price of an uninterrupted Summer at the Cort Theater, with not one performance missed, has been infinite weariness, and it would have been infinite nerves had not the pale country starlight shone down over the hard-

working star every night in blessingful balm.

"Sometimes," says Miss Taylor, "I have stood at the peephole of the curtain and watched the bijou auditorium fill to its last row, and instead of being grateful I have whispered resentfully, though I suppose unconsciously: 'Oh, why won't you please, please go away for a little while, and make them give me just a little rest!' All of which, I suppose, is perversity, on a par with Alexander's complaint about a lack of worlds to carry unaniously, and as silly as the woman who complained that she had nothing to eat but food, and nothing to wear but clothes. I am sure I should be the first to resent it if they didn't come—and I am grateful to

Larchmont and the country generally because it keeps me able to make them welcome.

Notwithstanding the fact that she is the only star in New York who had no vacation this season, Laurette Taylor is in better condition physically in September than she was in June; psychically, infinitely better.

The mossy old parable of upraising one's arm to its fullest extent a thousand times in succession still serves to illustrate many things. Quite a cluster of elevations come without effort; then one suddenly finds, with surprise, that one's arm weighs something; then it weighs a great deal; presently its extension is a matter of pain—and that's about all, for that trial. So, even so grateful a role as Peg requires pretty artful coddling after a whole season. Miss Taylor has had no tantrums over the part, but she feels that the saving exhilaration of Larchmont came just in time.

"One learns," says she, "never to hurry—if one can help it. I never hurry to get home, I never hurry to bed, I never hurry to rise, and I never hurry into my make-up; at least, I never worry into it, which word should be substituted for hurry in six cases out of eight. I follow ancient advice in that I trust in God and keep my powder—not dry, but handy.

"Though I've cut out that part of hurry which means worry, speed and my shadow trot right along together. My husband was considerate enough to write me a hundred-and-fifty minute monologue, and while I may be serenely speculating how high-slit skirts are going to go before they stop, my fingers and my maid's are doing a Marathon duet to get me out of the frimpety that incapable but well-meaning father O'Connell provided, and into the things that are supposed to become the house of Chichester.

"In these quiet, glowing mornings at Larchmont I rise when I feel like it; generally, my feet get the call of the floor just about 11 o'clock.

"Into my bathing-suit and the water, and after the water, breakfast.

Mr. Manners and I, lately, have instituted an hour's double walk every day. That is as compulsory as washing one's face, and it gives one much for both of us.

"I do everything that I think belongs to the outdoors, but of those everythings, rowing and tennis are my present athletic affinities.

"I swim and walk every day, and nearly every day I row for an hour, or play tennis for the same period—sometimes both. Sincerely, I hope I don't get a part for a long, long time where I will have to pose as a décolleté lady, or a sleeveless wonder.

"I could play the Athletic Girl in a revival of The College Widow very nicely, but for anything save a similar gridiron effect, with my whole stock of tan shades, I would have to have a coat of white paint, satin finish. Somewhere on my arms and shoulders I could match every brown in the Corticelli silk box. This Malay effect seems to be getting either inlaid or tattooed.

"I like anything else that's out of doors, from horseback riding to sleeping. Yes, I command an equine quarterdeck very successfully, and I can sleep childishly with the sun in my eyes and birds in my hair.

"The only time I become an outdoor gawk is when I face a camera. Then I'm like an acting-school prodigy throttling Ophelia before Forbes-Robertson—or some similar somebody.

"As a rule, I don't climb trees. For several reasons. For one, when I was a successful tree-climber my skirts were a good deal shorter than they are now. For another, I have an innate fear of punky dead limbs, and I should hate to break my contract and really take that vacation. Third, I don't believe I could do the thing gracefully any more. Yet not long ago, when a newspaper photographer asked me to climb a tree—assuming me that Billie Burke had climbed a tree for him, just too lovely—I obligingly went through all the preliminary motions. The pictures hold false promises, however. I never really got any further than the pose called 'Ambition Lifting Its Eyes—and one foot—from the Ground.'

The wife of Author Hartley J. Manners also admits that reading is a favorite exercise.

"But," she qualifies, "not reading to improve (Continued on page 5.)



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## TOMMASO SALVINI

THE advent in this country in the Fall of 1873 of the prodigious Italian tragedian, Tommaso Salvini, was heralded in a manner that has not been surpassed to this day.

Not even the publicity campaign attending the *entourage* of Adelaide Ristori, who came hither in 1866, involved so complete an organization of learned and brilliant writers as the late Maurice Grau gathered about him to prepare the public for Salvini, whom Charlotte Cushman had proclaimed "the greatest actor the world ever saw."

The tremendous results of the Ristori tour of 1866-67 were the cause of a general demand to bring to this country the two illustrious *confereres*; and the names of Ristori, Salvini and Rossi represented a triumvirate such as has never been excelled in glamour in all of the annals of the stage.

Rossi preferred to pay a forfeit of \$20,000 rather than face the American public; so he was the last of the three to visit these shores.

The contract with Salvini was an inheritance, having been originally made with my uncle, Jacob Grau, who was stricken with paralysis in Vienna in 1871; and my brother Maurice, just graduated from Columbia College, was cabled to, resulting in his assuming responsibility not only of the Salvini contract, but another for the American tour of Rubinstein and Wieniawski (1872-73). This last undertaking resulted in a profit of \$100,000; unprecedented at that time. Hence it is not so surprising that, following such an achievement, my brother was prepared to surround Salvini with every requisite to lend distinction to his advent.

The Charlotte Cushman proclamation had been

## Interesting Story of His First Visit to This Country

By ROBERT GRAU

them; a statement, too, that will readily be believed by those who can recall the scene where Othello discovers Iago's perfidy.

In this connection it will be of interest to state here that the male members of the Salvini company were, with one exception, excellent actors. The one exception was Alessandro Salvini, a brother of Tom-

any of Salvini's efforts; and one may only conjecture as to the reception that would be accorded to such a classic in modern times; but, coming in the last three weeks of the Salvini season, this comedy drew audiences almost as large as Othello, and this served to ameliorate the actor; for now he could play a part three times a week—which found a great public appeal—and yet not unduly fatigue himself, though Salvini volunteered the statement that the drunken scene in Garrick was almost as nerve-racking and wearing on the vitality as the great scene with Iago in Othello.

Salvini's Othello was everything that can be indicated by unusual adjectives. While his tremendous force in the scenes with Iago and Desdemona probably made the greatest impression as a whole, the consummate artistry with which he invested the lighter scenes made an impress of a different kind. Surely the spectacle of an actor being called before the curtain a dozen times after a quiet scene, interpreted in an almost uncomprehended language, was an inspiring one; yet this was the usual occurrence after Salvini's address to the senate. One was as much impressed by the reverence in which the actor was held at such a time as in the indescribably beautiful reading of the address itself.

I recall that Horace Greeley placed a permanent order for seats for every Othello night or matinee, including Brooklyn and Newark; and it was the great editor who said that the only time he ever forgot that he was in a theater was the first time he saw Salvini play Othello.

Salvini was perhaps the most serious man the stage has ever revealed. Only once can I say that I de-



Photo by Underwood and Underwood.



Photo by Kinemacolor Co.

Flora Zabelle and Raymond Hitchcock.



Photo by Kinemacolor Co.

E. H. Sothern and Julia Marlowe.

THREE HAPPY COUPLES.

Richard Harding Davis and Bessie McCoy.

made much of for a year. Such a thing as the hailing of one player by another would create not a ripple of excitement to-day; but forty years ago the few words of eulogy from America's greatest actress carried a sort of guarantee with them; and, as the price of seats had been doubled, many expressed fear of the outcome, particularly in view of Salvini's inviolable mode of artistic procedure, which gave not the least recognition to the box-office returns in meeting out to playgoers the repertoire of each week.

It must be understood that the great Italian came hither on a sharing contract. Salvini received fifty per cent. of the gross receipts, out of which he paid the salaries of the entire company and provided all of the costumes and scenic investiture. This contract, when its full significance was revealed to him, so enraged Salvini that, despite that his attitude inflicted the severest penalties on himself, he positively refused to play Othello more than twice a week, and nothing could persuade him to appear more than four times a week, necessitating the closing of the theater three nights each week.

What this procedure on Salvini's part meant may best be estimated by the reader when informed that Salvini as Othello drew \$2,500 to \$3,000, a total never approached at this period save by Ristori, and not surpassed even by her; but when Salvini would present his superb portrayal of Samson or Conrad in *La Morte Civile*, the box-office takings would range between \$500 and \$800.

Salvini always insisted that his motive was not resentment on his part of the one-sided character of his agreement with his impresario, but claimed that it was a physical impossibility for him to assume the role of the ferocious Moor within three days of a previous appearance, adding that the costumes required that many days' attention before he could again use

maso; and he it was who always was cast for the role of Iago. Alessandro's performance was condemned by the critics all over the country as inferior and wholly unworthy of the star; but Salvini was indifferent to this criticism of his brother, and it was generally believed that none of the other actors in his support were willing to submit to the fearful mauling meted out by Salvini to his own flesh and blood; nor would he modify his performance in this respect any more than alter his policy as to repertoire.

This is so true that, when Edwin Booth on one occasion accepted Salvini's invitation to play Iago in English to his own Othello in Italian, the audience on this memorable occasion could not distinguish any moderation in Salvini's physical treatment of Iago. Moreover, Booth, while offering no resistance in the actual performance, plainly indicated he was "getting his;" and at Delmonico's, while dining after the performance, the American tragedian expressed himself as unwilling to repeat the experience; and it may be for this reason that this joint appearance of the two great tragedians in Othello was also the last.

Toward the end of the first Salvini tour, though the clamor for more performances of Othello was insistent, the star was still immovable; but whether as a concession to the public or to the management was never known. Nevertheless, Salvini appeared as David Garrick in an Italian play dealing with the life of the English actor. This delicious comedy was called *Sullivan the Actor*; and its production even at the end of the season greatly enhanced the final records of a remarkable tour.

Salvini as Sullivan gave an extraordinary interpretation, revealing an amazing versatility as a comedian. The portrayal excited the widest discussion of

acted a real, uncontrollable outburst of laughter coming from him; and, as this is probably the only anecdote that may be truthfully related of the kind, I am tempted to make it public.

Salvini's New York appearances took place at the Academy of Music on East Fourteenth Street, and adjoining this majestic opera house was Tony Pastor's Theater—both houses stand to-day, very little changed—and it was the custom for Tony to invite the great celebrities of opera and drama to his cozy little theater; and Salvini, much to my brother's surprise, accepted the invitation on the night before making his American debut.

On the programme was the famous ventriloquist, E. D. Davies, who was wont to make audiences scream with laughter through his converse with his manikins. Seeing Salvini in the box, Davies started his impromptu talk with "Jimmy."

"Who's that in the box, Jimmy?"

"Oh, I know that guy well. That's Tom Sullivan of Dublin," answered Jimmy.

"Hush!" cautioned Davies. "You are mistaken. That is the distinguished Italian actor, Signor Tommaso Salvini."

"Ah, come off! That may go here in New York, but over in Ireland he is plain Tom Sullivan."

And when Salvini was told the full meaning of the tremendous laughter, he just sat back in his chair and howled; and this was, indeed, a novel spectacle.

Rehearsals for *The Love Leash*, a comedy by Anna Steele Richardson and Edmund Breese, have begun. Grace Filkins will be featured when the play is given in New York early next month by the New Era Producing Company.



## STUDY YOUR VICTIM

By DORA DEBO WHALEN

I SAT me down in my garret—I mean my country sanctum—and wrote a vaudeville sketch. I polished and worked hard at the lines. I acted it at an amateur performance for my friends, and they wept and were thrilled by it. I sent the manuscript to Miss Valerie Bergere, whom I had often heard of but whom I had never seen act. Miss Bergere responded kindly from her First Place, Brooklyn home: "The playlet is very interesting, but it has no comedy, and my managers usually expect some from me."

I clicked off another sketch and sent it to a star less brilliant than His Japanese Wife. The sketch had only two characters—male and female I made them—whereof the male was but a trapeze whereon the female did emotional stunts. After weeks the sketch came back, worn and thumbed and grease-painted. "No laughs in it," said the sparkling star.

Later the star appeared in a very similar sketch, with laughs; but my leading character and setting had been stolen. Of course, I boo-hoed. Wouldn't you? The laughs were at my expense.

That June I made my first trip to the Alhambra Theater, New York, where Miss Bergere was playing The Sultan's Favorite.

I sent her a note, and she invited me to her dressing room during intermission. Whew! but it was hot. Miss Katherine Kavanagh, Miss Bergere's ingenue, was running away in streams of perspiration. Miss Bergere was unpoetic in kimono and sandals, but she was sweetness itself.

"Your sketches don't suit me so far," said the Sultan's Favorite. "As you notice, I can't play nice, girlish things. I could never be a Maude Adams or Viola Allen. I've been on the stage twenty-five years, and experience has taught me that I must act virile things. I know what I want, for I am — years old, and I know what my public wants."

Miss Bergere mentioned her age; but, as a woman is only as old as she looks, we'll give Jack's Wife only thirty mild summers.

I was in Philadelphia, on Chestnut Street, with a ready-made playlet under my arm.

I met a writer of vaudeville sketches—well, not him exactly, but his wife; and I learned that all or most sketches are made to order; written around the actor's personality. That successful Clyde Fitch of the half-hour sketch sits and studies the actor or actress, then sends him or her an acceptable playlet.

Hi! I was wise. Back to New York to Keith and

Proctor's, where I spent a fiery-furnace afternoon watching Jane Courthope and her husband and son and dog play an Alaskan sketch called Lucky Jim.

The icy-looking scenery didn't cool me off; but when I noted that poor Jane wore muff and furs, which were the real thing, I became reconciled to my lot.

I met the leading man—I think his name was Charles Forrester—and we talked things over. I tried to get rid of my ready-made playlet.

"My wife, who is my leading lady, doesn't hanker after short skirts and low-necked dresses," he said, with a significant smile, "and your sketch does not permit of spectacular staging, which is a desideratum with us. Do me a sketch, giving my wife and my boy good parts, not forgetting the old man; introduce twelve chorus people for costume sake; six male, six female; give us a good setting."

I did. I wrote the sketch around the trio, and it failed. Who was to blame? I think the audience, of course. But now I am succeeding—in a quiet way—in writing made-to-order skits.

So the moral of my rather rambling talk is this: Don't write ready-made pieces for vaudeville, but study your victim, then type off a playlet to fit him.

## THE KAISER AS CRITIC

Written for THE DRAMATIC MIRROR

IMPRESARIO SCHURMANN in his "Stars on Tour," in Parisian *Annales*, revives memories of a meeting between Emperor William and the French actress, Suzanne Després.

Through his personal influence he succeeded in inducing the Kaiser to attend her first stellar performance at the New Theater in Berlin; but, in accordance with an expressed wish of the emperor, she was to make her debut in a classic drama; and hence is Després—who is at her best only in modern plays—made her first appearance in *Phaedra*.

As a result her success was not a great triumph; but the emperor expressed a wish to see her in a modern play, and attended a performance of *The Red Robe*, by Brioux. This event passed off with supreme éclat.

"The Kaiser is enchanted," writes Schurmann, "and begs me to present Suzanne Després to him. I go to get her. 'Suzanne, the emperor begs you to come to his box to congratulate you—come quickly.' 'The Kaiser? Must I go?' 'Certainly!' 'But I have never met a ruler. I don't know how to act, how to greet him, or what to say. You know what to do. Tell me what is the proper thing to say. But hurry!'"

"That is not necessary. Act yourself. Answer him as you would answer the most unpretentious of mortals. Be yourself. That is all."

"Very nervous, she takes my arm, and I conduct her to the imperial box. The emperor is expecting her, and, taking her hand, he says: 'Madame, you were wonderful, and have proved yourself a great artist in a role I saw Madame Rejane play. The empress joins me in sincere congratulations on your well-deserved success.'

"Suzanne shakes the Kaiser's extended hand, and says to me in an aside: 'Grand! Everything is passing off gloriously.'

"The emperor engages her in conversation about the latest novelties from Paris—especially our great artists with whom he is familiar and whom he admires—French literature and French genius, which he regards highly; the development of the theater in recent years. He expresses keen regret at its tendency toward the drab and commonplace.

"What the public lacks," he says, "are dramas of noble and uplifting influence. Everyday life is tainted with so much that is ugly that one hates to see it on the stage. I admire your classics because they express exalted ideas; because they establish a standard of taste and arouse noble thoughts of self-sacrifice, love and devotion. I am delighted that distinguished French artists are finding their way into Germany and to my capital in order to familiarize my people with the works which constitute the glory of your literature. We shall never see enough of Cornelle and Racine; and I am always happy to lend my presence and aid to any attempt to produce them."

"Not to keep the curtain down too long, he dismisses the actress after ten minutes. In his intercourse there is no sign of the military severity apparent in his pictures. On the contrary, he has the expression of a genial, agreeable, lively gentleman. His eyes, of a penetrating blue, laugh as his lips laugh. He speaks French without an accent."

Miss Louise La Baron, who has been summering in her camp at Manomet Bluffs, Plymouth, Mass., has returned to New York, and is considering one or two prima donna roles for the early Fall.

## "THE MOBLED QUEEN"

E. H. Sothorn Stirrs up a Hamlet's Nest over a Citation from "Hamlet"

FLAUNT a convention and you get a whacking!

E. H. Sothorn has found that out, for when, in an idle and thoughtless moment, he stated in an interview that the famous speech of the First Player in *Hamlet* should be "inobled" and not "mobled queen," a verbal riot ensued.

The contestants at once settled on the correspondence column of the *New York Herald* as the arena for battle. Some of these warriors, by the way, who

So as a pained Tyrant Pyrrhus stood,  
And like a Newell to his will and manner, did nothing.  
But as we often for against some flames,  
A flame in the House, the Rache stand still,  
The bold winds (speechless), and the Orbs below  
As bath as death: Anon the dreadful Thunder  
Doth rend the Region. So after Pyrrhus' pause,  
A re-wild Vengeance from him now a-works,  
And never did the Cyclops hammers fall  
On Mars his Armour, for'd for peace's Borne,  
With less remorse than Pyrrhus breathing sword  
Now falls on Priam.  
Out, out, thou Strumpet-Fortune, all you Gods,  
In general Synod take away her power:  
Break all the Spokes and Fallies from her wheels,  
And bode the round Near down the hill of Heaven,  
As low as to the Fiends.

Pol. This is too long.  
Ham. It shall to'th Barber, with your beard. Pry-  
thee say on: He's for a ligge, or a tale of Bandy, or her  
Guesps. Say on; come to *Hamlet*.

1. Plg. But who, O who, had seen the inobled Queen,  
Ham. The inobled Queen?

Pol. That's good: Inobled Queen is good.

1. Plg. Rue bare-foot vp and downe,

Threatning the flame  
With Biffon Rheume: A clout about that head,  
Where late the Duadem stood, and for a Rebe  
About her lank and all ore-tramed Loines,  
A blancher in't Alarum of fere caught vp.  
Who this had come, with tongue in Venome steep'd,  
'Gainst Fortunes State, would Treason have pronounced?  
But if the Gods themselves did for her them,  
When the law Pyrrhus make malicious sport  
In micing with his Sword her Husbands limbes,  
The instant Buriall of Cismour that she made

rushed into print have come off badly battered. Shakespeare and his plays, as well as the Elizabethan age, is as difficult of mastery as any of the sciences—as law or medicine. The person who enters into a discussion as to Shakespeare must be well armed and fortified, else he is pretty sure to come off badly scathed.

Mr. Sothorn, in his original pronunciamento, gave as his opinion that the First Player should say "inobled" and not "mobled queen." The word appears in the famous speech in which the First Player, describing Aeneas's tale of Dido of the distraction of Hecuba, says:

First Player: But who, O, who had seen the mobled queen—

Hamlet: The "mobled queen?"

Polonius: That's good; "mobled queen" is good. This is the way the speech is printed in all editions,

beginning with the second folio; but Mr. Sothorn contends that this is an error, and gives sound reasons for his belief. The first and most important of these is that the word is printed "inobled," and not "mobled," in the First Folio. The word, however, was printed "mobled" in the quartos which preceded the First Folio; but the text for the quartos were surreptitiously obtained, possibly by shorthand, and are most imperfect.

The text of the First Folio was printed from manuscripts in the hands of the players, and very likely, as Mr. Sothorn says, in Shakespeare's own handwriting. The word is printed "inobled" three times in the First Folio. As the word "mobled" was known and in use at the time—meaning veiled or masked—there would be no reason for Hamlet to ask "The 'mobled queen?'"

On the other hand, for the First Player to say "inobled queen" is quite another matter. It is a manifest absurdity to say "inobled" or "mobled queen;" and for the reason that you can enable a lawyer or actor, but not a queen. Hence, for the First Player to use such an absurd phrase as "inobled queen" would have attracted Hamlet's attention, and more especially as the play which was being read to him was to be repeated before the court.

## PEG AFTER HER OWN HEART

(Continued from page 3.)

myself. I hate reading with a purpose just as horribly and naturally as I hate being good just to be good. Sometimes my husband puts things over on me. He tells me that some story or article or treatise is a pure readers' delight—and I read it, and generally I am entertained, for when one expects to be entertained it takes a lot to bore one. Then he will confess that his persuasion was merely a nice lump of sugar in my spoonful of brain medicine. But I forgive him—if I really liked it.

"I must say, though, that there are periods in my life of literary abandon when I do read with a purpose, all day and half the night, and in wholesale and indiscriminate quantities: when I'm studying a new part. People have been kind enough to say, several times, 'Well, she is the part, and that's all there is to it; it's not acting.' That has happened to widely differing roles; one can hardly be Peg and Loo. I read everything about a new part—fiction, history, descriptive stuff; what the dressmaker has to say, and what the poets have to say; and if the street or the shop or the field has anything to add, I try to get that, too. I endeavor to study a new character not merely as a character, but toward the character in all the influences that its little or big world might have upon it."

Oliver Morosco's principal planet says that she will come into town from Larchmont only when it gets so cold that she can no longer sleep comfortably in her big open car, en route from Herne Cottage to Forty-eighth Street and work, every evening after dinner.

Annie Russell has returned from her Summer home in Maine and is conducting rehearsals of *The School for Scandal*, the fourth play to be added to the repertoire of her Old English Comedy company, which begins its second season. Miss Russell has engaged F. Percival Stevens, an English actor who has played important parts with Sir Beerbohm Tree. After a brief road tour Miss Russell and her company will be seen again in New York in repertoire.



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## THE SALARY QUESTION

A DELICATE question arises in connection with the general complaint that American actors are periodically crowded out by English players in American productions, whereas American players seldom have an opportunity to even matters by securing engagements abroad.

The question is: To what extent are American actors, and, of course, we mean American actresses as well, themselves to blame for this condition, and to what extent are they able to counteract it?

In the world of the theater the same law applies as in other pursuits—that of supply and demand. Let us assume that an American manager hears of a capable leading man in London who can be engaged at a smaller salary than an actor of equivalent parts in the United States. It is hardly to be expected that he will be deterred by patriotic considerations from engaging the cheaper man and adding one more to the large force of players who are crowding the profession.

The complaint of managers is that the salaries of capable American actors were unduly inflated as a result of the keen competition of the two conflicting theatrical interests which endured for seven or eight years, and that the average salary list has become a vital factor in determining the success or failure of a production nowadays.

There is some sap in this. Managers have equalized matters, in a way, by paying high salaries to desirable actors in leading parts and cutting those of the rank and file. As a result, the benefits of high salaries have not been evenly distributed. Players of some standing have thrived at the expense of the many.

In this view the question is not considered what arrangement as to compensation a manager makes with his star. The question here considered is as to salaries paid to men and women of the second rank, ranging in demand from \$200 to \$500 a week.

While a player is entitled to all he can get, many of the high-priced men and women who would ordinarily be in demand are lamenting the fact that they are not engaged, and that such engagements as they could fill with eminent distinction go to English players.

There's the whole truth of the matter. Many of them consider that they are lowering their own dignity and importance by accepting lower salaries than

they received a few years ago. But they will do well to take into consideration also that as a class they have been receiving more money for their services than the members of any other profession in the same relative position, and that theatrical rents, the cost of producing plays, railway travel, and numerous other elements entering into the problem of profit and loss, have made it more difficult for the manager to prosecute his business on a successful scale to-day than was the case formerly.

It is not so much the comparatively unknown actor who should ponder these arguments, as the player, male or female, whose salary demand assumes a proportion that only exceptional circumstances can warrant.

## OPERA IN ENGLISH

THE commendable and fairly successful effort of the Century to present grand opera in English has revived the old controversy regarding the fitness of the English tongue for musical setting.

Most of the opinions on this topic, editorially and otherwise, are the expressions of laymen, and of little value in determining the question, which may be briefly answered in a few lines.

A libretto originally written in English by a competent librettist conscious of the difficulties of his task is as singable as German or French. A translated libretto is not.

English is probably the least flexible of the modern languages, while German presents the least difficulties for the purpose of translation, owing to its extreme flexibility. Evidence is afforded by the fact that comparatively few great foreign works have been successfully translated. Among the few exceptions are BAYARD TAYLOR's translation of FAUST and FITZGERALD's free-hand adaptation of the Rubaiyat—possibly SIR WALTER SCOTT's translation of GOETHE's Goetz von Berlichingen and the poems of SCHILLER by LORD BULWER.

But the task of the translation of a grand opera book is technically more difficult than that of the translation of a poem. There can be no consistent style of metrical writing in a libretto. The composer is governed by the exigencies of his melodies, phrasing and emphasis, and breaks the meter where he likes, usually making a hodge-podge of what may originally have been a well-balanced piece of craftsmanship.

From this form the translator cannot depart even an iota. His concern is to give back syllable for syllable what is before him, with a proper disposition of the singable vowel sounds capable of being articulated with an open throat.

To do this, modern English lacks the flexibility. It might much better have been done with the language employed by SHAKESPEARE, less rigid and formal than that of to-day; but the comparative paucity of rhymable adjectives and adverbs of more than one syllable, and their invariable position in a sentence, will always constitute a difficulty which none but an experienced adapter can fully appreciate.

## SPARKS

(George Jean Nathan, in October Smart Set, on "Rules for American Dramatists.")

Detective play: Murdered man must be discovered in library; detective must wear soft Alpine hat or checked cap, never a derby; detective must indicate his profession to audience by keeping cigar or pipe constantly in or adjacent to mouth (no detective ever smokes a cigarette); and at end of last act detective must always be going to marry girl who appeared, pale and nervous, in Act I in white dress.

All Englishmen must wear top hats on back of head, must carry canes (which they must at least three times during action of play place behind them and lean on with legs placed wide apart), and must further indicate nationality to audience by periodic ejaculation either of "I say" or "Beastly weather."

Male society character must be careful to convey social position to audience by carrying gold cigarette case; elderly female society character, by carrying lorgnette.

All "crook plays" must contain at least one reference to Burns detectives.

A "smart" atmosphere is obtained by (1) periodic service of tea, by (2) causing the *manager* to refer to butler never by his first name (John, Ignatz, or Louie), but always by last name (Jenkins, Thompson, or Pitt), and by (3) an amber-shaded lamp on grand piano.

All college boys wear turned-up trousers, smoke bulldog pipes, refer to father as "the governor," are impolite to sisters, and keep hands, on all occasions, in pockets.

Military play: One in which current war has been brought about through rivalry of two men for hand of same girl.

All plays laid in England should have big scenes occur in the drawing-room; all plays laid in United States in a business office or a library; all French plays in boudoir; all German plays in dining-room.

All Germans must be comedians.

## ADVERTISING TALK

Why a Big Buffalo Hotel Considers "The Dramatic Mirror" a Good Medium

(James Wallen in Printers' Ink.)

We have consistently turned down any publisher who made us a trade offer, because we believe that the publisher who is willing to trade hasn't as much to offer in the way of space and circulation as we have in the way of hotel accommodations. . . . It will be interesting to publishers to know what we buy. We advertise the Touraine (the well-known Buffalo hotel) twice a week in a Buffalo newspaper, and use the same amount of space in cities within motoring distance—the best papers in Cleveland, Rochester, Detroit, and Toronto. We publicize in the Buffalo papers on the basis that a hotel, like an individual, must be well thought of at home. So four inches, double column, tell the story twice a week in the Buffalo newspaper which comes nearest to our idea of what "the best people" read.

We also employ special mediums like *Printers' Ink*, because we have found that advertising men are good word-of-mouth advertisers also, and, besides, we like them. They radiate ideas of good cheer. This Autumn we are using THE DRAMATIC MIRROR to reach theatrical people who have the same good traits. When you include a publication in your plan, you ought to have a reason for it.

Thomas Holding, who plays the role of Ben-Hur, and Muriel Godfrey-Turner, the Mother of Hur, in Ben-Hur, are returning from England on the *Minnehaha*. The fifteenth season of Ben-Hur will be inaugurated in Binghamton on Monday evening, Sept. 29.

## EDITOR'S LETTER BOX

ADMIER.—We believe that Theodore Friebs is not playing at present.

L. G.—Winthrop Ames states the authentic number of plays entered in his contest to be 1,645.

W. E. H.—THE MIRROR cannot undertake to recommend particular managers likely to be interested in your manuscript. Any of the managers or their representatives can be reached through their New York offices. A good plan in disposing of a play is to place it in the hands of a reliable agent who is in touch with the wants of the managers, and whose charges are merely a commission on the sale, no fee being asked for reading. Among reliable agencies are the Dramatists' Play Agency, 145 West Forty-fifth Street; Frank H. Ries, 50 Church Street; Sanger and Jordan, 1490 Broadway; Alice Kaiser, 1402 Broadway; Elisabeth Marbury, 105 West Fortieth Street; John W. Rumsey, 152 West Forty-sixth Street; Helen McCafferty, 200 West Eighty-sixth Street, all of New York city.

A. O. S.—Professor Charles Sears Baldwin conducts a course in playwriting at Columbia University. The subject is also taught by W. T. Price, 1440 Broadway. Professor Baker is at Harvard University. For information regarding the copyrighting of a play send to the Register of Copyrights, Library of Congress, Washington, D. C., for application form D-2 for the registration of a play not reproduced in copies for sale and a circular giving further details. It would not be necessary to have the play copyrighted before sending to a reliable agent for reading. A college education is not a necessity for a playwright, but of course the equivalent is useful. There is no open sesame for entrance to the stage. Make your wants known to a manager or his representative. Be persistent and be grateful for a very small part to begin. Frederick Ballard gained his knowledge of the stage as a scene-shifter.

## TRIBUTE TO MR. KEITH

Editor, DRAMATIC MIRROR:

SIR.—On receiving DRAMATIC MIRROR of recent date, I was delighted to see a portrait of B. F. Keith.

As I held this paper up and gazed upon that quiet, sound, commonsense face, it called back a thousand pleasant memories, returning me to days when Mr. Keith and myself were much younger. Days when life looked promising, when men said yes, and meant yes; and no, and meant no.

Few people of to-day understand this man of affairs as I do. I can see B. F. back in the times when real merit made the man, back to the times when with his brilliant associates, Edward F. Albee, vaudeville of the highest class was created.

I well remember the time, when, to be seen in a vaudeville theater, was a reproach, if not a disgrace, to self-respecting people.

B. F. Keith and Edward F. Albee, opened the great doors of vaudeville to the best element of the public, including church and society people, and allow me to say, right here, to open those doors was no bed of roses. Nothing but sound, practical, commonsense, business methods secured these magnificent results. Hard work and long hours added.

B. F. Keith was exacting, but always just, and the fairness of Mr. Keith and Mr. Albee lifted the name of vaudeville from a reproach to a household word—meaning clean amusement.

Some rattle-head people in the amusement world called it luck. To this I say Not! Brain power alone secures results.

The great general turn defeat into victory, and that is just what B. F. Keith did. Nobody knows better than myself the opposition he had to contend with, and to-day many so-called managers are envying themselves and strutting about with an air of "I did it," in reality but chips on the great wave created by these two sound and brilliant men, B. F. Keith and Edward F. Albee. I am.

Yours very truly, B. H. MOORE.

NEW YORK, Sept. 15, 1913.

## LINES TO MISS PHILLIPS

Editor, DRAMATIC MIRROR:

SIR.—Having been a constant reader of THE MIRROR for a number of years, I write to ask you to publish this poem, to help the people of Brooklyn to get back their dear favorite, Miss Minna Phillips whom they miss very much this season. Thanking you in advance, I am

Yours respectfully, AN ADMIRER.

The theater season has now begun. They are all looking bright and new. But two thousand people stand sadly by. Don't know what they're going to do.

For their favorite actress has not been engaged. And the people of Brooklyn feel blue. For they're absolutely made up their minds. That no other actress will do.

For not the best of Broadway stars. Could come and take her place. For they have not got her missing way. Or her lovely, dear sweet face.

So get her for us this season. Some kind manager, I pray. And I'm sure you'll not regret it: This is all I have to say.



## Prominent Critics

We feel assured that many Mirror readers will be pleased to gaze upon the genial countenance of Mr. James Stetson Metcalfe, the dramatic critic of *Life*, one of the best-known First-Nighters in New York. Mr. Metcalfe is a writer of terse, comprehensive English, with a faculty for crystallizing the merits or demerits of a play in a paragraph. He took the degrees of Bachelor and Master of Arts in Yale, and for many



The Polk Studio, N. Y.  
JAMES S. METCALFE.

years was active as a journalist and editor. For several years he edited *The Modern Age*; in the eighties he was an editorial writer on the *Buffalo Express*. Later he became editor of the *People's Pictorial Press* and manager of the American Newspaper Publishers' Association. Since 1889 he has been the dramatic critic of *Life*, and for a time in between was managing editor of the *Cosmopolitan Magazine*. Once only Mr. Metcalfe plunged into politics, for in 1903 he was a Democratic candidate for the Assembly. *Who's Who* doesn't inform us of the result, but granting his defeat, we have the consolation that he deserved success. In 1904 he appropriated a popular actress without asking leave of the public which appreciated her, marrying Miss Bessie Tyree in that year, a marriage which all his friends know to be one of the happiest in New York. He has written several books, publishing his "Mythology for Moderns" in 1900, "The American Slave" following soon after, "Another Three Weeks" in 1908, and the "Diary of a District Messenger" in 1909. From 1906 to 1909 he was lecturer on the Present Condition of the Theater. Personally, he is known to his numerous friends as one of the most genial men connected with the New York press, and at all times a critic of keen discernment and fair play.

### QUAINT OLD PLAY

Among the volumes in preparation by the Yale University Press is a new edition of a quaint and rare book from the library of the Elizabethan Club in New Haven, entitled *Common Conditions*, a play by an unknown author, first published in 1576. Later it was republished, and the Duke of Devonshire has in his possession in the famous Chatsworth Library the only remaining copy of this second edition. The new edition will be reprinted from the original copy of the edition of 1576, and collated with that of the Duke of Devonshire. The work, which will be edited by Charles F. Tucker Brooke, instructor in English in Sheffield Scientific School of Yale University, will contain two photographic fac-similes and black letter reprint of text. It is intended primarily for members of the Elizabethan Club, but a limited number of copies will be offered for sale.

Charles Frohman has engaged Julian L'Estrange for one of the principal parts in C. Haddon Chambers's comedy, *The Tyranny of Tears*, which, with J. M. Barrie's playlet, *The Will*, Mr. Drew will appear in at the Empire Theater, September 29. The playlet, *The Will*, is in three scenes, and is now being performed at the Duke of York's Theater, London.

Owen Davis, whose first successful serious drama, *The Family Cupboard*, is now running at the Playhouse, is completing a new play for William A. Brady. It is to be called *Beggars on Horseback* and deals with a phase of modern American life.

## Personal

**FORD.**—Hugh Ford has been engaged by John Cort to stage *The Marriage Game*, a comedy by Anne Crawford Flexner, which will soon be put in rehearsal. Alexandra Carlisle, one of the prominent English actresses, arrived last week.

**ROBERTS.**—Among the American singers who have had to go abroad to get recognition is Miss Vera Roberts, who has sung at times under the name of Eva Vera. Miss Roberts is a remarkably fine contralto, whose voice is hardly equalled outside of the Metropolitan Opera House. She sang *Jesabel* in *Elijah*, produced by the Majestic Grand Opera company about a year ago, since which she has been filling general engagements. She was in the original cast of *Irene's Berge's Corsica*, and scored a decisive hit in the role of the revengeful mother. For a number of years she sang in the leading opera companies of Germany. She would be a valuable addition to the Century Opera company.

**RIEGER.**—A recent cable message from Paris brought the news that Mrs. Louise Rieger, of Kansas City, a coloratura soprano, who is a pupil of Madame Marchesi, has been engaged by Henry Russell for the Boston Opera.

**VERNON.**—Addresses were delivered and original poetry was recited in Chicago the other evening after the performance of *The Road to Happiness*, in honor of Miss Ida Vernon's seventieth birthday. Mr. Hodge and Scott Cooper contributed the oratory, and Miss Gertrude Hitz and Reeva Greenwood were the poetesses. "I wish I were eighty years old instead of seventy," Miss Vernon told the party, "for the older I grow the younger I feel." She has been on



MISS VERA ROBERTS.

the stage upward of fifty years, and she looks not a day older than that.

**WOODS.**—One day last week Al. H. Woods sailed away to Europe. He will look after his theatrical properties there and return in about four weeks.

### THE PLAY RECORD

- Aug. 11—*The Silver Wedding*, comedy, by Edward Locke; Longacre Theater.
- " 14—*The Lure*, a play in 3 acts, by George Scarborough; Maxine Elliott's Theater.
- " 16—*Potash and Perlmutter*, comedy in 3 acts, by Montague Glass; Geo. M. Cohan's Theater.
- " 18—*When Dreams Come True*, by Philip Bartholomae, music by Silvio Hein; Lyric Theater. Moved to Forty-fourth Street Theater Sept. 15.
- " 19—*Believe Me, Xantippe*, comedy in 3 acts, by Frederick Ballard; Thirty-ninth Street Theater.
- " 21—*The Family Cupboard*, a play in 3 acts, by Owen Davis; Playhouse.
- " 25—*The Doll Girl*, from the German by Harry B. Smith; music by Leo. Fall; Globe Theater.
- " 26—*Kiss Me Quick*, by Philip Bartholomae; Forty-eighth Street Theater.
- " 28—*Adele*, musical comedy in 3 acts, by Paul Herve, music by Jean Briquet; Longacre Theater.

## Broadway Favorites

Edith Bradford never is seen in comic opera without promptly concentrating interest upon herself. THE MIRROR first took notice of her in the original cast of *The Chocolate Soldier*, at the Lyric Theater, where her lively playing of Mascha and her excellent singing contributed substantially to the phenomenal success of that opera. She is now one of the attractions of *Adele* at the Longacre Theater. Miss Brad-



Miss Edith Bradford, N. Y.  
EDITH BRADFORD.

ford is a graduate of the chorus. As a member of the Bostonians, she was chosen as the successor of Jessie Bartlett Davis, and since then has been in many roles with the Tivoli Opera company, the Aborns, Francis Wilson, Jeff DeAngella and Klaw and Erlanger attractions. She was the *Serpolette* in the Aborns's big revival of *The Chimes of Normandy*. She is a clever soubrette, and has an infectious quality of grotesque comedy. Some day she will take Lulu Glaser's place; and it only needs the right vehicle and a far-seeing manager to bring her to the front.

- Aug. 30—*America*, by Arthur Voegtlin, Hippodrome.
- Sept. 1—*Much Ado About Nothing*, with John Drew; Empire Theater.
- " 1—*Her Own Money*, play in 3 acts, by Arthur Swan; Comedy Theater.
- " 1—*The Midnight Girl*, Parisian vaudeville in 3 acts, by Paul Herve, music by Jean Briquet; Adolf Philipp's Fifty-seventh Street Theater.
- " 2—*The Flight*, a modern play in four acts, by Bayard Veiller; Hudson Theater.
- " 3—*Where Ignorance is Bliss*, comedy in 3 acts, by Ferenc Molnar; Lyceum Theater.
- " 4—*The Temperamental Journey*, by Rivoire and Mirande; Belasco Theater.
- " 5—*Nearly Married*, farce in 3 acts, by Edgar Selwyn; Gaiety Theater.
- " 6—*Lieber Augustin*, operetta in 3 acts, by Leo Fall; Casino.
- " 8—*Sweethearts*, operetta in 3 acts, by Harry B. Smith and Fred de Gresac, music by Victor Herbert; New Amsterdam Theater.
- " 11—*Who's Who?* Farce in 3 acts, by Richard Harding Davis, with William Collier; Criterion Theater.
- " 15—*Rob Roy*, comic opera in 3 acts, by Smith and DeKoven, with Bessie Abbott; Liberty Theater.
- " 15—*Madam President*, farce in 3 acts, by Hennequin and Veber, with Fannie Ward; Garrick Theater.
- " 20—*The Escape*, drama by Paul Armstrong; Lyric Theater.
- " 22—*Seven Keys to Baldpate*, mystery farce, by Geo. M. Cohan; Astor Theater.
- " 22—*The Marriage Market*, musical comedy, with Donald Brian; Knickerbocker Theater, succeeding *The Sunshine Girl*.

Ernest Lawford, who originated the role of Captain Hook in *Peter Pan* with Miss Maude Adams in this country, will have one of the principal parts in Stanley Houghton's comedy, *The Younger Generation*, which will precede the appearance of Miss Grace George in J. M. Barrie's playlet, *Half an Hour*, at the Lyceum Theater to-morrow night.



## BACK OF THE CURTAIN

THIS is the hour of man's eclipse. A time when a man may well confront his rough hewn, bristle-covered countenance in the mirror and dejectedly inquire, "What's the use?" In a mood of vain glory I said to Randolph Hartley, as he was hastening to the train that was to bear him on his Kismet heralding journey: "We are the sex."

"You are," he readily assented. "I know it so well that I don't dare go to Stamford any more."

Well does Mr. Hartley know that were he to present himself at the Connecticut town he would be greeted as "Miss Emily Wakeman's husband."

What do you suppose that admirable actress of Lover's Lane memories is doing, has done? Among the citizens of Connecticut, who rank all virtues before generosity, that briskly moving woman has secured \$100,000—not \$100 nor \$1,000, Mr. Printer, mind you; take no cipher from Miss Wakeman's credit—\$100,000—for a theater! The Stamford Theater, monument to her brains and energy, will be completed in February. It will be opened by the Emily Wakeman Players, a company of twenty-five, which she will lead.

Hall Emily Wakeman, builder, directress, and financier!

Don't fancy the woman who has done this is a one-sided, one-idea, migratory being. She is a happy wife, a mother of a well-mothered boy, one of the best housekeepers in Cos Cob, Conn., a good neighbor, a good friend; yet with the margin of strength and mental energy left from all these phases of a woman, she has achieved a work of which any one-channel man would be vain.

Eva Davenport is being groomed for the vaudeville race by Edgar Allan Woolf, who wrote Youth for Mrs. Gene Hughes, and who can write a vaudeville sketch while you run in next door for a manicure. While the J. Pierpont Morgan of vaudeville is taking more than his usual time in polishing the playlet in which the comedienne will make her appearance in October, Miss Davenport is preserving all the peaches that have grown in the neighborhood of her new suburban home at White Plains. Also by her daily appearances in that town leading Jack Levinson by one hand and pushing the perambulator containing her brand new Marie Elizabeth with the other, she is defying Bert Brown to show himself the only happy grandparent in or about the profession.

W. J. Ferguson is again at it, the stage role that caused George Broadhurst to characterize him as "the lascivious comedian." Mr. Ferguson suggests a world of suggestiveness by the flicker of a single eyelash or a wag of the head. This time it is as the French pursuer of innocence, real or spurious variety, in Madam President.

In private life they call him "Farmer Ferguson," so wide is the gulf between a player's real and stage characters. His fellow members of the Atlantic Yacht Club, seeing him digging industriously among the rose bushes on the lawn of his gray stucco Summer home on Atlantic Avenue, at Sea Gate, dub him "The Farmer Who Wouldn't Turn Commodore," because he makes but annual visits to his club.

The mellow method comedian has a daughter who has tapped the paternal vein of humor. Helen Ferguson debuted with E. H. Sothern before she played the young wife with the baby in *Is Matrimony a Failure?* The Shakespearean star formed the habit of encouraging the beginner by saying: "That's what I did."

"I suppose you want to begin with Juliet," he suggested with gentle sarcasm at their first interview.

"I want to begin at the bottom of the ladder," she rejoined.

"That's what I did," said Mr. Sothern.

Finding her standing on a bench deeply inflating her lungs during a rehearsal of *Romeo and Juliet*, he absently inquired:

"What do you play?"

"I am the scream," said the tyro.

"That's what I did," said the star.

"While playing Hamlet, Mr. Sothern always grows extremely nervous," said Miss Ferguson. "Standing behind him you can feel how nervous he is. It radiates to you. I was so very verdant and very spoiled—being papa's only child accounts for that, I suppose—that I used to stand in the wings and ask Mr. Sothern questions when he came off after every scene; not every act, mind you, every scene. After the soliloquy, as Mr. Sothern came off, I began, 'I don't know whether to ask you something or go to my room to make up.'"

"Do that," he answered. "I did."

In *Nearly Married*, Bruce McRae is in the same predicament as in *Nobody's Widow*. Again he is trying to convince his wife that he is faithful, despite diabolically contrived appearance to the contrary, and again his aim is to draw the curtains of his marital

couch about him, an aim which is implacably frustrated through three laughter filled acts.

By the way, I met Sarah Truax emerging from the Gaiety, where Mr. McRae dallies on the edge of matrimony. She was wrapped in a long cloak and an air of contemplation. "After rehearsing all day in *The Garden of Allah*," she said, "I wanted to laugh and I have."

Theodore Friebs, after years of research in experimental psychology, has set down in a book he calls "Souls" the results of that study.

"Courage, patience, level-headedness and loyalty to one's own common sense are as necessary in these explorations as in penetrating Africa," he says in the course of this interesting work. "When a soul has displayed sufficiently these qualities, and for so long a time as to prove its sincerity and strength, it will be helped by higher beings. Let a soul wait for that help to try its first venture beyond its own body walls. After a few journeys apart from the body, under the care of a trustworthy guide, the soul may go when or where it desires."

"The reader may be interested to know what sensations attend the withdrawal of soul from body. The author can give his own experiences only. At the first time there was much pain, and a feeling that the body was being torn asunder; at the second there was no pain, but a buzzing, whirling sensation in the brain, as if a spring, tightly coiled, had been loosened; and this produced dizziness against which it was necessary to brace oneself so as not to lose consciousness; at the third time the same whirling sensation was felt, but it was less violent; after that, sensation and effort gradually lessened, until now the process is as easy and as free as laying off a garment. In no case was there difficulty or painful sensation on returning into the body."

"At first all consciousness went with the soul; and it was necessary to leave the body in bed and properly protected for sleep. After a time the power to divide the consciousness was gained; until now the soul can leave the body awake, active and able to attend to ordinary affairs as though the soul were present. This dividing of the consciousness gives at first curious experiences; what consciousness remains with the body has a strange, forlorn, lonely feeling; and the body seems to it like an empty shell."

"At such times, if persons are present, or if it is necessary for the mind to engage in conversation, it can readily do so. The soul, returning, impresses on the physical brain what it has seen or heard, as a man writes what he knows on paper; or the soul, standing outside the two bodies—body and mind—the



EVA DAVENPORT.

Leaving Mount Clemens a Smaller and Happier Woman.

two, the soul and the mind, encased in the physical body, talk with each other as two persons do."

He concludes with: "Every failure which a man meets is due, primarily, to some imperfection in his own soul, no matter how plainly he thinks he sees the causes outside his own soul."

I asked Clara Morris how she bore the shock of the uprooting from her home of nearly two score years, The Pines, at Riverdale-on-the-Hudson, to the old home of her husband's father, Fair Lawn, at White-stone, L. I., last month. She has replied:

"For the first time in my life I am forced to believe in a hoodoo. Within twenty minutes after our arrival here my mother fell downstairs and was cruelly hurt, and she, you know, is ninety years old. You may imagine my terror at the result."

"Then I received a heavy fall to a bare hardwood floor, landing full on the end of my torturing spine. That laid me flat on my back for days."

"Then my little 'Peggy,' my adoring, worshipping little 'Peg,' died. Heart attack! O, I grieve and grieve. Now I have no dog. The first time since I was eighteen years old."

"And last, worst of all, paper hangers, painters, and general utility men known vaguely as movers, have been exchanged for trained nurses and doctors for Fred. To-day my husband seems to be beyond the danger line, but he may be long in bed. Do you wonder I begin to believe in the existence of a hoodoo?"

"I have a little blue and white nest of a room, with the familiar maple furniture and old pictures. That is sanctuary. Outside 'madness lies.' Some old books comfort me, yet I gave away 800 bound books, and barrels of magazines and foreign publications. The tears stung my eyes as I turned my face away from the dumb pleading of those friends of by-gone years."

"This house, for all its three stories and basement, is not so roomy as home was. There, that slipped out, but I can't forget that The Pines is the amber in which is imbedded thirty-seven years of my life, twenty of them the gayest, most triumphant of all. Well, thank God for past joys!"

Shades of living, singing George Evans! Have you seen the Century company's production of *Aida* and joyed the Egyptian pikaninies? I felt their ample "Honey Boy" smiles directed straight at me. Wonder if the Welsh minstrel was within making-up distance?

Vivia Ogden, who played Miss Hazy so well in Mrs. Wiggs of the Cabbage Patch that wherever she went beauty specialists sent her circulars of advice as to how to make over the face that they assured her, though most unlovely, was not entirely hopeless, and who is with the More Sinned Against Than Usual company, says she has discovered the Tower of Babel. It may be found in vaudeville. This is her description of the "Tower" conditions:

"A couple of Russian acrobats trying to explain an English joke to Japanese jugglers."

THE MATINEE GIRL.

## COST OF A MUSICAL EDUCATION IN EUROPE

(Written for THE DRAMATIC MIRROR.)

THE one question asked a grand opera singer more than any other by young aspirants for singing honors is, "How much money does it take to acquire a musical education?" says Marie McFarland, the grand opera star now appearing in vaudeville.

This is a hard question to answer, says Miss McFarland. It all depends on how much time you have and what your circumstances are. Take a girl whose parents are in moderate circumstances; she can get along on less than the girl who has been blessed with ample funds. Usually the girl who has to count her pennies before she spends one gets better results out of a little amount of money than her more fortunate sister.

If you are determined to go to Europe to study singing, the first thing to consider is where to go. The character of your voice has everything to do, as with what school of singing you elect to attend. If you have a coloratura soprano, then Italy and France are the two countries to choose from. Because the style of singing taught in Paris, for that is where the great masters have studios, or if Italy is selected, go to Florence, where Lombardi, the greatest of them all, lives. If you are a lyric soprano, Germany enters into the field with France and Italy. The best teachers of the dramatic soprano are the Germans. For a mezzo-contralto I would advise France and Italy, while for the contralto Germany is supreme. For the tenor no instructor can compare with the Italian unless the tenor has a thin voice and then the delicate art of the French is best suited. The light baritone should seek out Italy or France, while the basso or the robust baritone can find better instructors among the Teutons.

Having settled as to where you are going, you will find that living in Italy is very cheap. For \$20 a month a studio apartment in Rome is easily procured, with the privilege of the morning meal. Another \$30 secures the best of food for a month. A first-class teacher will charge you for twenty lessons a month \$50, and \$20 will go for incidentals. This is a sum total of \$120 a month. Still, if you are economical, you can cut your expenses down \$20 a month by taking cheaper lodgings and food, and at the same time put up with a few discomforts. In Paris you can board at a pension for \$12 a week, \$50 a month. You will pay your teacher more, possibly \$3 to \$5 a lesson, and the same amount of incidental spendings as in Italy. Germany is more expensive. Don't go to Europe unless you can stay at least two years, and four is better still. And by all means be sure you can stay before you go.



# On the Rialto

Snow White was in Pittsburgh last week. It isn't funny; it's true.

The Nirdlinger slogan, since the beginning of the theater war in Philadelphia, has been "Nix on Zimmermann!"

Fred Mace brought his California camera wizard East with him, and while George misses his native Los Angeles, he finds the bright lights of Broadway appeal for a change.

The London *Bre*, speaking of Fannie's First Play, says: "It will open in Brooklyn, proceeding to Philadelphia, Boston, Chicago and other towns." By which token residents of San Francisco and Cleveland must be villagers.

Anne Danerey, the noted French beauty and dancer, who arrived here Sept. 18, to open an engagement at the Winter Garden, married Mons. Aducci, the baritone, who appears with her, just before sailing from the other side. In explanation Miss Danerey said:

"I thought it best to marry in order to protect my sweetheart from your beautiful American women."

And thus we have another tribute to the irresistibility of the American girl, this time from a fascinating member of her own sex.

Pauline Frederick, who plays Zuleika, Potiphar's wife, in Joseph and His Brethren, is in receipt of a cablegram from Maxine Elliott, who is playing Zuleika in the London production. In this Miss Elliott sends her best wishes for a repetition of last season's success. To which Miss Frederick has cabled back:

"Thanks and reciprocal good wishes. Hope you have more success with Joseph than I've had."

This message, carefully considered, is expected to furnish Miss Elliott with food for a few moments' thought.

Ida Deal posed as "September Morn" in the placid waters of the romantic Susquehanna, at Harrisburg, Pa., recently. She was attired in the approved costume of that Autumnal spirit. Wherefor the Burgomaster of the anthracite capital one Royal (parish the tag from all republican nomenclature), imposed upon her a fine of \$50 for violating an ordinance dating back to the benighted and wrack-torn days of 1861, defining her action as "disorderly and offending to the morals of the community."

It was a tough "Deal" to Ida, and it is a foregone conclusion that the lady will not court any more of that special brand of "Royal" attention.

A grandson of Bret Harte—Richard Bret—landed in New York last week, after an absence of twenty years, and found himself bewildered by the scenes on Broadway. A reporter steered the young man, who was brought up in England since his fourth year, into a safe retreat, and asked him what he thought of us.

"As Americans?" he asked.  
"Of course," said the interviewer.  
"I thought perhaps you meant as Armenians or Turks," said the young caricaturist—for he is a caricaturist. "I studied my grandfather's books, and I thought I should recognize an American on sight. But it will take me some time to get used to the pill box hats worn by the men and the skirts worn by the women. The latter remind me of the dresses I've seen in the Balkan States. Your dear old Broadway might be a principal street in Sofia, judging by the styles."

Oscar Hammerstein has been tipped off that the directors of the Metropolitan Opera House have been looking around for a new site for the Metropolitan in the neighborhood of his own new temple of music on Lexington Avenue.

"They are wise old owls," declares the impresario. Touching the suit, brought by them, he says that was just a Summer suit. "But let me tell you," he added, "they'll be needing an overcoat and maybe a Winter suit, too, before long, because it's going to be chilly for them after November."

Modesty and a natural inclination for quietude, he declares, deter him from announcing the name of his first opera. The old Flanagan-Clausen brewery building, at Forty-seventh Street and Second Avenue, Mr. Hammerstein says, will be used for studios and storage rooms. He has the scenery from his London Opera House for about thirty operas and about 5,000 costumes.

One of the most interesting of the plays to be staged by Cyril Maude during his forthcoming American tour is a new version of Goldsmith's *The Vicar of Wakefield*, written by Louis N. Parker, author of *Joseph and His Brethren*, *Disraeli*, and *Po-mander Walk*. There have been several previous acting versions of this delightful book, notably that by W. G. Wells, which was produced with much success by Sir Henry Irving and Ellen Terry and used by them on several of their American tours. It bore the title of *Olivia*. The first performance

of a *Vicar of Wakefield* play was given on May 8, 1850, at Burton's Chambers Street Theater, New York. Another production was made at Wallack's Lyceum in the Winter of 1858. In this Blake appeared as Dr. Primrose, J. Lester as Birchell, A. H. Davenport as Squire Thornhill, Mary Gannon as Miss Skeggs, and Mrs. Hoy as Olivia. In the forthcoming production of the Parker version, Cyril Maude will appear as Dr. Primrose and his daughter Margery will be the Olivia.

The \$70,000 paid for managerial rights of *Romance* is said to be the high mark in the sale of theatrical property, but it is not much more in proportion than *Klaw* and *Erlanger* paid for *The Poor Little Rich Girl*. When they bought out Arthur Hopkins's 42 per cent. in that play recently they are said to have paid \$25,000. Most of the remainder is owned by Dr. Creamer.

That sale of *Romance*, in which Charles Dillingham is said to have represented Howard Gould, was interesting for other reasons. It showed that Edward Sheldon was drawing 10 per cent. royalties, which will, of course, continue. It also brought out the fact that the play had been written for Doris Keane, and Mr. Sheldon had not only refused to allow any one else to play it, but he declined to allow any second or third companies while she should be in the part. It was sold to Winthrop Ames originally, but Mr. Ames, for various reasons, did not care to produce it under his own name. He did, however, keep a half interest when the Shuberts put it on. Lee Shubert had the other half.

I have Frank Willatch's word for it that such is the widespread demand for information regarding Shakespeare and his works, that the Sothern-Marlowe management has been obliged to install a bureau of information at the Manhattan Opera House, with Harold McMahon in charge. Mr. McMahon's qualifications are amply supported by the fact that he hails from the Hub and is a Shakespearean expert. That a Boston expert is none too important for the place may be gathered from some of the queries which he is obliged to answer, witness the following:

"Was Portia a suffragette?"  
"Is there any toe dancing in Hamlet?"  
"Was Mr. Shakespeare a personal enemy of Ignatius Donnelly?"  
"Did Shakespeare write any good melodramas?"  
"Was Othello written before the War as an argument against slavery?"  
"Is Mr. Sothern the grandson of Shakespeare?"  
"Miss Marlowe really is a woman lawyer, isn't she?"

Just how Cyril Maude came to sign a contract with the Liebler Company, whereby he left England to-day for a tour of the United States and Canada, has just come to light.

George C. Tyler, head of the firm, was in London a short time ago on an annual pilgrimage, having for its principal object the securing of Maude's signature to an I-agree-to-act-for-you document. For ten years the American has been prosecuting the same mission. For ten years Mr. Maude had shied off. He was undeniably a London institution, and productions at his Playhouse had a cheerful habit of running to the 800 mark. He regarded his going to America as every bit as probable as the transporting of London Bridge as a span for the East River.

But Cyril Maude has a sense of humor, a possession not always a part of the equipment of the professional comedian. So when Mr. Tyler renewed his suggestion, Mr. Maude replied, thoughtfully:

"I might consider it if the terms were sufficiently inviting."  
"Meaning what?" asked the manager.  
"Why," reflected Mr. Maude, "let us say \$2,500 a week and such and such percentage of the receipts." Then he waited for Mr. Tyler to faint.  
"Done and done," declared George C. in the English manner of speaking. "When can you start?"

After that Mr. Maude sought ways and means to evade the issue. He remembered his famous Playhouse, and reminded Mr. Tyler gently that he couldn't possibly abandon this property.  
"You don't have to," said Mr. Tyler breezily. "I'll take the lease of the Playhouse myself." And he has.  
Mr. Maude is still wondering.

THE USHER.

## PAUL KER WITH BICKERTON

Paul Ker has signed up with Manager Joseph P. Bickerton, Jr., who has just successfully produced *Adèle*, for the leading tenor role in his next production, *The Love Leash*, in which Mr. Ker, who is an accomplished pianist and composer, as well as a distinguished singer, will play compositions of his own on the piano. *The Love Leash* will come to Broadway about the middle of October.

## AIMED AT OBNOXIOUS STAGE JOKES

Under the title of the Anti-Defamation League prominent Jews organized in Chicago Sept. 17 the movement to suppress the obnoxious and offensive stage characterization of the Jew.

The new organization will be conducted under the auspices of the order of B'nai B'rith, and will have branches in every large city in the country. The objects are set forth in a statement issued by Adolf Kraus, president of the order. A committee of one hundred, representing all parts of the country, was named to perfect the organization.

# The PUBLICITY MEN

Guy Crowwell Smith is ahead of Disraeli, which opened at Springfield Monday night.

Kenneth McGaffey won't get a rest after all. He is already ahead of Evelyn Thaw.

Stop Thief began its real travels to-day, with Howard Gale breezing the way.

Earl Lawha is press representative for Madame President at the Garrick Theater.

That imagination of E. D. Price is working again. The subject, as usual, is Robert Hilliard in *The Argyle Case*.

Away out in Omaha, Frank Martineau, who is ahead of The Count of Luxembourg, had a visit from his wife last week.

Eddie Bachelder is decorating the door at the New Amsterdam Theater. Because of the big business at Sweethearts, they won't let him work too hard.

And now it seems that Caldwell B. Caldwell is to be press agent for Raymond Hitchcock. Clarence Cullen decided that he never could keep up with Hitchcock's imagination.

May Irwin is getting good business at the Plymouth Theater. In Boston, and Joseph D. Fesa is copying her recipes for the Hub papers.

Twenty-four sheets are posted about town for the Mutual motion pictures. It is the first time that films not shown in the regular theaters have been advertised in this way.

A bright sub-line is carried on all the ads for *Her Own Money*: "The woman's play that every man should see." It is to the credit of Catherine Lee, who is doing the Ames press work.

There were two notable productions at the Liberty Theater last week. One was Rob Roy and the other was Fred Schader's new evening suit. More power to you, Freddie.

Now that Al. Strassman has gone out ahead of Milestones, Victor Leighton is doing the press work for Potash and Perlmutter. He should worry.

Nick Wagner is ahead of the first Ready Money company away out on the Coast. E. J. Kelly is ahead of the first Bought and Paid For company in the same territory.

Having graduated from the Belasco Theater in Washington, Arthur B. Benson is now agent for the second company of Ready Money, now touring the South.

Anna Marble is ahead of Fair Play, which is in Atlantic City this week, and will circle through Baltimore, Philadelphia and Buffalo before coming in for the World's Series.

J. H. Decker, formerly the general booking agent of the Shuberts, is press agent for the second company of *The Whip*. The production is at the West End Theater this week; it will be in Newark next week, and after that will play the larger cities.

When George M. Cohan was hurt a few weeks ago telegrams came in shoals from all parts of the country. That evening a matter of something like a thousand were received at the Harford Hospital. Agents, actors, managers and newspaper men being represented in the number. But it was an actor who sent this: "If it isn't a press yarn, accept my sincere sympathies."

Theodore A. Liebler, Jr., takes pleasure in announcing that W. W. Aulick will soon be back in his office as general press representative of the Liebler Company. Since Mr. Aulick has been stricken with paralysis in April he has been at his home in Flushing. That town has had the benefit of his humor far too long.

Here is an idea that ought to be incorporated in the advance notice of other "parties." The Old Settlers' Reunion, out in a Kansas town, we are informed, will not only be the blazest celebration ever, but there will be plenty of ice water and shade provided all during the three days. Where are the terrors of the morning after?

As reported in *This Mirror* a week ago, Will Goldfarb remained in Toronto until the troubles of Little Miss Fix-it were straightened out, at least so that the company could depart to a better land. He is now back in town, remarking that he has had all kinds of hard luck except getting married.

On the boards outside the Victoria Theater are flattering descriptions of Miss Fatima, a lady from the harem, who is said to dance with "original movements all her own." And since she is Turkish, her charms are described rather cleverly in terms of cigarettes. We might give the names of the brands, but we feel like Fred Tinney in the Follies—if they don't pay us, why should we advertise them?

Mr. L. M. Ruben, who was formerly connected with the management of the Metropolitan Opera company, and has been

identified with musical enterprises and represented foreign operatic and concert artists visiting the United States for a number of years, has returned to New York after a four years' sojourn in Montreal, where he managed the tour of the Metropolitan Opera company, Anna Pavlova and her company, and prominent concert stars and organizations.

Even if you don't know what a Phi Beta Kappa key is, Clarence J. Bullett wears one. It's an indication that some day he will be able to write about the fine points of the Variorum, as Frank Willatch does now, for Bullett is also in the Shakespeare business. He's ahead of Robert Mantell. Oh, yes, that key! The University of Indiana presented it to him.

Si Connor is business-manager for Robert Mantell, which reminds us that the star will open his season in Pittsburgh on Oct. 6.

Just to show that Boston also appreciated the press work of Billy Reynolds, an audience turned out for *The Conspiracy* that broke all records at the Park Theater for opening nights. Now Reynolds and James Whittendale, manager of the company, also a publicity expert, are going after other records. *The Conspiracy* is in Boston for an indefinite engagement.

Ed. Rosenbaum, Jr., is ahead of the second company, that goes to the Pacific Coast.

Bill Gorman, who is ahead of The Garden of Allah, and Jack Harley, ahead of Joseph and His Brethren, have a few side bets about the receipts of their attractions. Pauline Frederick and the virtuous "Joe," Brandon Tynan, drew \$10,000 at the Lyceum Theater, in Rochester, last week, and the Arabs drew about the same in Montreal, their first week of the season. A little later the Arabs will come to Rochester and Syracuse. Just about that time "Joe" will be in Boston, trying to beat the record that The Garden made there last Spring.

Among the clever paragraphs sent out last week was one from C. P. Grencker, press representative of the Winter Garden. In with a story that Anna Danerey, the new French singer and dancer at the music hall, had married her baritone, Mons. Aducci, to protect him from the American women's statements that she had brought with her forty-five diaphanous gowns. Each was packed in a celluloid tube and the forty-five little tubes were carried in a small trunk. Grencker added that she wears some of the gowns on the stage.

## TROUBLE OVER PLAY

Shuberts Notify St. Louis Manager Not to Produce "Butterfly on the Wheel" in South

The Messrs. Shubert have been having trouble in St. Louis in their efforts to stop the production of *The Butterfly on the Wheel* by a stock company in that city. An injunction in the case was asked against Mrs. C. M. Higby who leases and manages the Marguerite Clark Theater, on Olive Street. A conference was held with Oliver B. Dempsey, representing Mrs. Higby, at which the Shuberts, through their counsel, Jesse McDonald, told Mrs. Higby she must cease the production of the play. Mrs. Higby refused and invited the court proceedings.

Mrs. Higby says she will fight the injunction and any other proceedings the Shuberts may take. She said the trouble started with her purchase of the stock production rights, for \$200, from the Dany Wolford Booking Agency, in New York, Aug. 6.

Mrs. Higby says the booking agency a week ago told her she must not use the play because the Shuberts had decided it must not be put on in stock in St. Louis, as they intended to use the play on the road. Mrs. Higby characterized the action of the Shuberts as unfair. She says she advertised the play as her opening production and has bought expensive scenery.

## PLAY FOR CHILDREN

Under Auspices of Drama League and Settlement Workers of Washington

The Washington Center of the Drama League is initiating a new enterprise for the benefit of the children of the national capital, in the form of a special kind of social recreation center, primarily for children's plays and dramatic festivals.

"The House of Play" it is to be called, and its auditorium, seating 400 people, will be available to any children in the city who wish to organize under Drama League supervision and hold their entertainments there. The building is located at 498 M Street Southwest. The opening date will probably be the last week in September.

## THE WINNINGER PLAYERS

The Winner Players, under the management of John D. Winniger, opened their road tour at Waukesha, Wis., Sept. 21. While in New York recently Mr. Winniger secured a fine line of plays, which include *The Witching Hour*, *The Dawn of a Tomorrow*, *The Stranger*, *Girls*, *Wildfire*, in Wyoming, and *The Port of Missing Men*. An exceptional cast has been assembled and complete productions will be carried. The prospects for this popular organization are unusually good for the coming season.





# THE FIRST NIGHTER

"The Escape" by Paul Armstrong Brings Catherine Calvert—Donald Brian in "The Marriage Market."—"Seven Keys to Baldpate" at the Astor—English Grand Opera at Century.



## "THE MARRIAGE MARKET"

Musical Comedy in Three Acts, Adapted by Gladys Unger from the German of M. Brody and F. Martos; Music by Victor Jacob; Additional Lyrics by Adrian Ross and Arthur Anderson. Produced at the Knickerbocker Theater by Chas. Frohman, Sept. 22.

Jack Fleetwood ..... Donald Brian  
Buster Abe K. Gilroy ..... George J. Neech  
Bald-Pate ..... G. Nichols  
Mexican Bill ..... G. Vandiver  
Shorty ..... Winslow  
Tabasco Ned ..... Arthur Dancie  
Cherry Harry ..... Arthur Metcalf  
Bill-T ..... Edwin Burch  
Captain of the Marines ..... Frank Adair  
Lord Basilham ..... Percival Knight  
Blinker ..... Arthur Reynolds  
Mariposa Gilroy ..... Venita Pittsough  
A Midway ..... Gladys Unger  
Jimmie ..... Moya Mannering  
Dolly ..... Irene Hoping  
Penny ..... Elizabeth Wood  
Peach ..... Viola Cain  
Dora ..... Gail Kane  
Dolores ..... Marie Annis  
Kitty Kent ..... Carroll McComas

At last we have the cowboy in comic opera. First we had him in novels, then in "the drawings," next in moving picture, and now in music, in a musical comedy by two Germans, to music made in Germany—or Vienna, which is almost the same thing—transmogrified by an English woman, lyricized by two Londoners, and represented by a mixed cast of Englishmen, an Irishman, and various other national and racial representatives, with an American here and there to give the production local color.

But it is a merry offering, with all the earmarks of the London Gaiety; dances galore, single, double, triple, quadruple, and ensemble, with a score characterized by a ceaseless flow of melody, and a book—well, a book whose Viennese origin is pronounced in spite of the various stages through which it has passed. Which is to say that it is neither better nor worse than the majority of its fellows. Also it has a good part for Donald Brian and a chorus of beautiful girls, as handsomely gowned as any chorus ever seen on Broadway.

The first scene is described as Mendocino bluff in southern California, and introduces Mr. Brian as the central figure of a gang of cowboys who gather in front of the Palace Hotel, a log cabin so-called by courtesy, to attend the annual marriage market in conformity with an old California custom by which the girls of the neighborhood are sold to the highest bidder.

The market is attended for a lark by Miss Mariposa Gilroy, whose father is an unscrupulous millionaire, who has swindled Edward Fleetwood, or Tulare Teddy, as Mr. Brian is known, out of his patrimony. Miss Gilroy is attended by her friend Kitty Kent and her English maid, Emma. And, of course, Edward bids in Mariposa. All goes merry until it is discovered that the sheriff has played a practical joke and rung in a real person, and that the marriage (as was hinted to stay). Then Mariposa, who doesn't suspect Edward's identity, balks, and they part at the end of the first act to the lascivious pleasantries of a haunting waltz.

In the course of the next act, Edward varies the monotony of his dolorous existence by playing a sailor in disguise on the yacht of Mariposa's papa, until he is discovered and the reluctant parent conspires to bring Edward to a fall by disfiguring Mariposa through showing up his lack of breeding. So he invites Edward to attend the ball aboard the yacht that night and makes him promise that he will dance with Mariposa, expecting him to disgrace himself.

That is water on Edward's wheel, and when he arrives in the habiliments of a perfect gentleman and gives an example of his polished style of tripping the tango, Mariposa's sinister papa publicly exposes his identity and bids him begone. It takes one more act to set matters right, and unite Edward to the idol of his heart as well as two other interesting couples.

Mr. Brian scored his usual triumph, though far less as a singer than by virtue of his nimble feet and engaging personality. Our old jockey friend, Percival Knight, of "I Have a Motter" fame in the Arcadians, has the part of a George C. Huntley sort of English lord, and was heartily welcomed, though the lyrics have failed to provide him with another such taking number as that of happy memory.

Among others to score in the cast was Venita Pittsough as Mariposa, and Moya Mannering, a pretty English girl, who plays the maid and who has a dance attired in a bathing suit in which she puts her drapery to a number of unique uses. Also Miss McComas, who aroused great applause by a whistling song. Arthur Reynolds, as valet to his lordship, is moss-grown with the conventionalities of a London comedian, and delivered sundry and various atrocious jokes on which all proprietary rights were released when "The Beggar's Opera" was in the heyday of its popularity.

Two or three comic songs stand out against a register of commonplace lyrics, and by far the best part of the opera is the music, which is at all times sprightly and

melodious, though wholly without distinction or characteristic qualities. An insinuating waltz is effectively employed as a recurring theme. The hits are "Compliments," a trio in the first act; the parting waltz in the finale of the first act; "Money in the Bank," and "A Little Bit of Silk," in the second act, and "The Futurist Twist" in the last act.

The piece was loudly applauded and has good prospects of filling the Knickerbocker for some time to come.

## "THE ESCAPE"

A Play in Three Acts by Paul Armstrong. Produced by the Paul Armstrong Company, at the Lyric Theater, Sept. 20.

May Joyce ..... Catherine Calvert  
Jimmie ..... Jessie Ralph  
Jennie ..... James Marcus  
Larry ..... Anne MacDonald  
Jerry Magee ..... Henry T. Mestayer  
Dr. van Hosen ..... Charles Mylott  
Senator Gray ..... Jerome Patrick  
The Rev. Dr. Yates ..... George Farren  
Marac ..... Beth Smith  
Bronson ..... Groby Little  
Benjamin Flama

Although Mr. Armstrong told us from the stage on Saturday evening that he had offered a scenario of this play to the New Theater, which has succumbed from sorrow these three years, he has assuredly been influenced by Damaged Goods, which was not produced until last season. We have in the second act a sermon on tennement marriages and a statistical array of eugenical topics by a young surgeon, which sound suspiciously like a similar arraignment of society from the lips of the physician in Brixton's drama. But I am not going to take exceptions to anything so informative. To a lot of inquisitive minds this is one of the best features of Mr. Armstrong's play. It invests an otherwise lurid though more or less interesting drab series of tragic events with the character of respectability and takes it out of the class of Mr. Veiller's Fight.

There is a certain vigorous energy in the play, and though it is open to the reproach that it speculates largely on the device of winning applause by the familiar method of calling a spade a spade, which has a certain merit if not overdone. It has sundry impressive moments, while the story is told through the medium of some graphic characters and the performance is in the hands of an excellent cast.

Mr. Armstrong's thesis is that there is no escape for a girl from a debased and brutal tennement marriage, but dishonor, though he mediates in behalf of his victim in the end by bestowing her in honorable marriage upon a man who knows her past and has shown her the way to a better state.

May Joyce is a character drawn with considerable power and discretion. A product of the tennements, and forced by her parents to accept the attentions of a typical ruffian, she profits by the words of an enlightened young ambulance surgeon to escape from the sordid surroundings. Three years later, installed in a fashionable apartment, the young surgeon again entering her orbit, she has another spiritual awakening, and in a lofty moral spirit dismisses her protector, though he offers her marriage and faces a new existence, with no resources other than those with which nature endowed her.

In this act Mr. Armstrong reinforces his argument with a graphic scene which brings her sickly sister into the action, a pathetic victim of the tennements, who has been forced to become the wife of the ruffian whom May escaped. To nurse her sister, May takes a cottage in the Adirondacks. When the poor broken girl's brutal husband, accompanied by her parents, invade her retreat to demand the fugitive's return to the squalid environments, by force if necessary, May ushers them into the room where her sister lies dead, and shows them the sorry victim of their avarice and brutality. A well-deserved fate is meted out to Jerry Magee, the husband, by Larry, the brother, who kills him.

The last act, three years later, closes the play in a conventional way. May has made atonement in the capacity of an expert hospital nurse, and in the arms of the young surgeon finds a haven of rest after her stormy career.

Catherine Calvert in the leading female role has not yet outgrown sundry amateur traits, notably in her attempts to essay Mrs. Carter's method in her two denunciation scenes, in which she succeeds only in being strident, unnecessarily loud and artificial; but she plays some of the subdued scenes with great earnestness and impressive dignity. She is a beautiful young woman, with an appealing personality. Every role is in competent hands, but Mr. Mestayer's portrayal of the brother, a characterization embodying all the unforced humor and local traits of a lad grown up in the slums, is one of the most artistic if not the most artistic embodiment of the type yet shown on the New York stage. Jennie, the sister, is played with remarkable fidelity and persuasive pathos by Miss MacDonald, and in Jerome Patrick Mr.

Armstrong introduces an interesting young leading man to Broadway, whose greatest fault is that he plays the surgeon with too little emotional mobility and in a too uniformly monotonous conversational tone.

## "SEVEN KEYS TO BALDPATE"

A Mystery Farce in Two Acts by George M. Cohan. Founded on the Story of that Name by Earl Derr Biggers. Presented by Cohan and Harris, at the Astor Theater, Sept. 22.

William Hallowell Magee ..... Wallace Edinger  
Characters He Meets at Baldpate  
Ritjah Quimby ..... Edgar Halstead  
Mrs. Quimby ..... Jessie Graham  
Characters He Saw While at Work  
John Bland ..... Furell S. Platt  
Mary Norton ..... Margaret Greene  
Mrs. Rhodes ..... Lorena Atwood  
Peter ..... Joseph Allen  
Kyril Thornhill ..... Gail Kane  
Lou Max ..... Roy Fairchild  
Jim Caran ..... Martin L. Alton  
Thomas Hayden ..... Claude Brooke  
James Kennedy ..... Carleton Macy  
The Owner of Baldpate ..... John O. Kins

George M. Cohan had something new, and in looking about for a new name he chose "mystery farce." Don't miss that title, for it is a modern improvement on what we have been told is hopelessly conventional drama. There are still some men in the world with imagination. Earl Derr Biggers, for example, wrote a clever story in "Seven Keys to Baldpate," and then George Cohan transformed it into a remarkably clever play, so clever, in fact, that when it is over you wonder for a while how he could fool you completely. But it is not resentment; it's more like a good laugh all around, for no matter how much you were puzzled, you were always entertained. That's the one thing certain about Seven Keys to Baldpate; it is real fun.

In a number of ways this farce is a marked improvement over Broadway Jones, which was generally conceded to be Cohan's best work up to the present season. The quiet comedy is realistic and genuine, the farcical situations are hilariously funny, and the characters, once more varying widely in type, are drawn with a much sadder touch. In other words, that remarkably clever playwright, George M. Cohan, is moving right along in the front of the procession.

Seven Keys to Baldpate is a series of surprises. The programme tells you that there are two acts, but you find that there are also a prologue and an epilogue. Interested in the former, you have just decided that this is a comedy when the curtain drops, rises again, and it proves to be a hilarious farce. From then on many tricks, some known to farce writers before this and some entirely new, keep you guessing until there comes one really big surprise. Right after this comes another, and then the curtain. You are still thinking how clever it all is, when up goes the curtain again, and you find that there is more comedy. Really, it is a wonderful surprise party.

When an author has worked out such an ingenious plot, he ought to be protected from the manhandling of it in reviews. Enough to say that it tells of a fiction writer who comes to Baldpate Inn, on the top of a mountain, in the dead of winter, to write a novel in twenty-four hours. He has bet a fellow clubman, the owner of this inn, that he can turn out a complete story of 10,000 words within a day. The caretaker and his wife arrange details for the novelist's comfort, turn over the key to him (the only key) so that he will not be disturbed, and they go back down the mountain. He steps into his room. Curtain.

A moment later the curtain rises, a man unlocks the outside door, enters, deposits a roll of bills in the safe, and telephones for a confederate to come after them in the morning. The novelist, leaning over the balcony, hears all this, comes down, and each man demands to know what the other is doing there. The stranger, with the moral support of a revolver, dictates, until he steps into the room where the novelist has been working. A turn of the lock, he is imprisoned, the novelist triumphs, a young lady unlocks the outside door, walks in, and so on and so on. A fantastic plot, many characters and thrills. The novelist remarks about every so often that this is just like his stories. You can guess the rest, or maybe you can't. In either case, see the farce.

The clever idea is given definite form by clever acting and keen stage direction. All the Cohan ginger is there for the scenes that require it, and there is a new feeling for comedy in the other scenes. Wallace Edinger plays the leading part, with only a slight limp for indication of that automobile accident. Mr. Edinger still has the likable laugh, and his personality fits well into the comedy. Aside from his part, every other one has a definite angle. The caretaker and his wife are well given by Edgar Halstead and Jessie Graham in comedy mood. Then there are the millionaire's employe, the woman reporter, the widow, the hermit, the woman blackmailer, the mayor's pet crook, the crooked mayor, the

millionaire, the chief of police, and the owner of the inn, each and every one adding some funny turn to the fantasy. Joseph Allen as the hermit was the particular joy of the audience on the opening night, registering a laugh for every line, once the audience realized how good he was. Martin L. Alton as the mayor and Roy Fairchild as his crook were also very good. The women had little dramatic action, but they fitted well into the picture. Margaret Greene was considerably more attractive than any woman reporter we have ever chanced to meet, and Gail Kane was, to say the least, an interesting blackmailer. Altogether, we had a very pleasant evening.

## "MUCH ADO ABOUT NOTHING"

Comedy in Five Acts by William Shakespeare. Sothern and Marlowe. Manhattan Opera House, Sept. 22.

Don Pedro ..... Frederick Lewis  
Don John ..... Sidney Mather  
Claudio ..... John S. O'Brien  
Benedick ..... Mr. Sothern  
Leonato ..... Lark Taylor  
Antonio ..... William Harris  
Balthazar ..... Maurice Robinson  
Messenger ..... J. Kelly  
Borachio ..... George Crawley  
Conrade ..... Walter Connolly  
A Sexton ..... James P. Hagan  
Dogberry ..... George W. Wilson  
Verres ..... Thomas Louder  
Friar Francis ..... Frank Bertrand  
A Boy ..... Elizabeth Valentine  
Beatrice ..... Miss Marlowe  
Margaret ..... Helen Singer  
Ursula ..... Millicent McLaughlin

Shakespeare lives again in the annual festival of Sothern and Marlowe. There is something fresh and beautiful in their rendition of verse that is rarely enjoyed on the modern stage. The entire organization was seen to marked advantage in this production of Much ADO About Nothing. Miss Marlowe defines Beatrice with a ringing laugh and a sparkling eye, lending to that charming figure all that comes through sympathy and understanding. As Benedick, Mr. Sothern proved flexible in conception and delightful in fulfillment. The stars are now offering their ripest powers, and the public by large attendance seems to appreciate it. As Dogberry, that character drawn in contradictions, George W. Wilson rounded out his part with sincerity and a keen appreciation of it. More might have been wished of John S. O'Brien as Claudio. His heart didn't seem in it, although his work was well done otherwise. Elizabeth Valentine got little or nothing out of the gentle Hero. She made the part wooden and as colorless as it was insipid. The poorest work was done by J. Sayre Crawley in the role of the villain Borachio, his articulation being faulty and his acting generally inadequate. In addition to those already mentioned for good work, Frederick Lewis, Sidney Mather, Lark Taylor, Walter Connolly, and Frank Bertrand gave masterly performances. The mounting was excellent.

## "AIDA"

Grand Opera in Four Acts, by Giuseppe Verdi; English Adaptation by T. T. Barker. Direction, Milton and Sargent Aborn. Century Opera House, Sept. 16.

The King ..... George Shields  
Amneris ..... Mary Jordan  
Rhadames ..... Gustaf Bergman  
Ramfis ..... Alfred Kaufman  
Amonasro ..... Thomas Chalmers  
Messenger ..... Vernon Dalhart  
Priestess ..... Florence Coughlan  
Aida ..... Lois Ewell  
Conductor ..... Alfred Sundred  
Prima Ballerina ..... Albertina Bach  
Stage Director ..... Laist Alberti  
Stage Manager ..... Louis Verande

Grand opera in English has taken up its abode at the Century Opera House. It has begun well, and if it continues in like manner it is to be hoped that the present location may remain its permanent home, since the environments are attractive, not to say gorgeous, and, barring the acoustics, the theater is superlatively good; and nothing is too good for the common people in their pursuit of elevation and exaltation. Therefore, though the founders of the Century had other views in mind when they reared the splendid structure, they builded better than they knew.

Aida was the opera chosen for the inauguration of the enterprise and the season. The tragic story with its, for the most part, stirring musical score, came into its own on the second night of its presentation, when Lois Ewell, Mary Jordan, Gustaf Bergman, Thomas Chalmers, and George Shields replaced the first night's principals as alternates. Whatever the deserts of the other artists may be, these five gave no mean account of themselves, and they surely rose to the dignity of their task with truly devotional zeal, and what is better still, with excellent singing and good acting.

Lois Ewell in the title-role sang with a purity of voice and a conscientiousness that was a joy to those who were familiar with



her former essays in lighter work. She gave a distinction to the captive, beloved by the Egyptian conqueror, that at once raised her to the level of a *prima donna assoluta*. Miss Ewell will surely give a good account of herself henceforth. Miss Jordan's Amneris was historically dominant, and if her vocal capacities were freed from that baleful throaty quality (a matter of knowledge solely and the handicap of many of our most distinguished singers), the lyric stage will not need regret her advent upon it. The distinction of her personality and her dramatic fervor are most valuable assets. In the Amonasro of Mr. Chalmers lovers of grand opera may revel in genuine enjoyment of a beautiful organ, exceptionally pure enunciation, and fervid dramatic interpretation. Mr. Chalmers is an example worthy of emulation. Gustaf Bergman's Rhadames was distinguished by a fresh, vibrant tenor of big future possibilities. His singing and playing of the dominant role, on Tuesday night of last week, made a real impression on his audience. It was full of dramatic force, and with the exception of the inadvertency in the duet with Amneris, in the first scene of the third act, was a fine exhibition of lyrical dramatic work. Messrs. Shields and Kaufman in the roles of the King and Hamnis were authoritative vocally as well as dramatically. In the minor parts of Mesenger and Priestess, Vernon Dalhart and Florence Coughlan completed a cast which can well be compared with some of the best heard in New York, and if this particular performance is a specimen of what popular English opera in New York shall, from now on, mean, we may all congratulate ourselves at the very outset, for the chorus and orchestra, the intelligent and enthusiastic direction of Herr Seandrol, and the splendid mounting of the opera leave little to be desired. It is an auspicious start for the Messrs. Aborn and their coadjutors. Its educational value cannot be measured; its ethical influence is beyond estimation.

### DANCERY AT THE WINTER GARDEN

The second edition of The Passing Show of 1913, at the Winter Garden, was presented on Monday evening. Principal among the new faces was that of Anne Dancrey, who is said to be a typical French beauty, but is handsome enough to be an American. She has played with success in the Theater de la Galette and the Folies Bergere, but at the Winter Garden she does not take a role. For the present she is heard in songs familiar to her style, and she shows some of the latest Paris creations. Artie Mehlinger is another newcomer at the big music hall. The big features of the production and the regular cast continue, with the exception of Grant and Greenwood, who have gone to help brace up The Tik-Tok Man of Oz.

### AT OTHER PLAYHOUSES

**BROOKLYN OPERA HOUSE.**—George M. Cohan (himself) and his own company, in his own play, Broadway Jones, began an engagement last night at the Brooklyn Opera House, to continue there this week. He was to have opened on Monday night, but because of the fact that rehearsals of Broadway Jones had to be halted while Mr. Cohan was working in Seven Keys to Baldpate last week, he concluded to take an extra day for rehearsals in this city. After the engagement uptown, Mr. Cohan will present Broadway Jones at the Colonial Theater, in Boston, for four weeks.

**GRAND OPERA HOUSE.**—The Owen Davis comedy drama, What Happened to Mary, that was at the Fulton and the Forty-eighth Street theaters last Spring, is at the Grand Opera House this week. Olive Wyndham is in her original role of Mary. Charles Miller is the new leading man, and the remainder of the cast is as follows: Alma Kruger, Kate Jenson, Ed. M. Kimball, Lottie Medley, Edgar Nelson, Morris Foster, Jay C. Yorks, Frank K. Montgomery, Rosemary Carlton, and Burr Caruth.

**ROYAL THEATRE.**—Cosmo Hamilton's play, The Blindness of Virtue, is at the Royal Theater, in the Bronx, this week. Mr. Hamilton himself gave a lecture in the theater yesterday afternoon on the subject, "The Teaching of Sex Hygiene to the Young."

**WEST END.**—The Eastern company of The Whip began an eight days' engagement at the West End Theater on last Saturday night.

### PROFESSOR BAKER'S LECTURES

Prof. George P. Baker, of Harvard University, it is announced, will deliver, in the lecture hall, Brooklyn Academy of Music, a series of eight lectures on Dramatic Composition, or The Drama in the Making, under the auspices of the Brooklyn Institute of Arts and Sciences. Subjects and dates are as follows:

Oct. 3, "The Novel and the Play Contrasted"; Oct. 10, "Mapping Out a Play from Subject to Plot"; Oct. 17, "Creating Interest"; Oct. 24, "Maintaining Interest"; Oct. 31, "Methods of Characterization (Exits, Entrances, Etc.)"; Nov. 7, "Dialogue (Monologue, the Aside, Etc.)"; Nov. 14, "Total Effect"; Nov. 21, "Settings: Relation of the Play to the Stage Actor."

Professor Baker is recognized as the leading teacher of dramatic literature and the art of dramatic composition in this country, and these lectures should be a welcome opportunity to all such as have any vital interest in dramatic literature.

### THAT MATHEWSON PLAY

"Fair Play" Opened at Atlantic City Monday Night—It's About Baseball

ATLANTIC CITY, Sept. 23 (Special).—The maiden effort of Christie Mathewson as a dramatist was revealed to a waiting world to-night. Fair Play, the baseball play written by himself and Rida Johnson Young, was presented at the Apollo Theater with a big production and a cast of well-known names. William Courtenay played the lead, a "bench" pitcher, who goes in as pinch hitter at the crisis of a deciding game. George Fawcett had the part of a club owner who doesn't mind trying to corrupt the other team. Frank Craven was a baseball player with a comic angle on life. Ralph Stuart was manager of one of the big teams. Ione Magrane had the leading woman's part, that of a young heiress who owns the principal club.

The first act was laid in the training quarters of the Eagles, down in Texas. Act II. was at the country home of Miss Fitzgerald, the owner of the club. Act III, the first scene was in the rooms of Reeves, the pitcher, played by Courtenay. The second and big scene of the play was just outside the clubhouse on the field, at the crisis of the season's big game. Act IV. was the same as Act II. In addition to the large cast of principals, there were some very pretty girls and others who "walked on."

Though Rida Johnson Young and Mathewson are said to have written the play originally, the work of Edgar Selwyn could be seen as the result of his stage direction.

Fair Play will be given in Baltimore, Philadelphia and Buffalo before going into New York.

### CHARLES G. CRAIG DEAD

Leading Actor Succumbs to Paralysis Caused by Fall Fifteen Years Ago

Charles G. Craig died at Trinity Private Hospital, Toronto, Can., Sept. 8, after fifteen years of enforced retirement, the result of an accidental fall while playing Shore Acres in Detroit. During all these years his loyal and devoted wife, Mrs. Charles G. Craig, has cheerfully borne the burden of breadwinning, toiling unceasingly to lessen the affliction of her stricken husband, who in the fullness of his health and strength was not only one of our best actors, but a man of strength, virility and unusual personality. And while her husband was lying dead in Toronto Mrs. Craig was playing her usual role in The Sign of the Cross, in Buffalo, the news of her husband's death having been kept from her. She had been in Toronto only the Sunday before, to see her husband, and realized that the end was not far off.

Charles G. Craig was born at Burnley, near Cobourg, Ontario, sixty-one years ago. He began his theatrical career at St. Catharines, Canada, in 1874, with the late Thomas Herndon's company as William in Black-Byrd. His first engagement as leading man was in the old Hamilton, Ont., Royal Opera House, under McKinley and Richardson. He played with practically all the leading players, from Edwin Booth down, during a notable stage career in support of W. E. Sheridan, and returned again in 1884 with Charlotte Thompson. It was then that Mr. Craig met the lady who became his wife, and who now is his sorrowing widow.

The accident which deprived the stage so many years of the services of this excellent actor and gentleman occurred in the famous struggle in the lighthouse scene in Shore Acres. Mr. Craig slipped and fell. A cord was affected and creeping paralysis set in, and his enforced retirement was consequent. It was then that Mrs. Craig took up acting seriously, and developed into a fine character actress.

### IDEAL DRESSING ROOMS

Have Been Discovered and They Are in Distant Des Moines' New Empire Theater

DES MOINES, Sept. 23.—Pass along the good word. The ideal theater, so far as dressing rooms are concerned, has been built. Messrs. Elbert and Getchell, of this city, have turned the trick in their new Empire Theater. Dressing rooms that players will use with pleasure and remember with bright thoughts are provided for every act on the bill. The idea followed by Elbert and Getchell in building the Empire was "make the audience as comfortable as possible and the players as comfortable as the audience." They would be regarded as wonderful dressing rooms in any grand opera house in this country, for no home of grand opera has such rooms for its high-priced songbirds.

The opening of the playhouse was Sunday, Sept. 15. The Sullivan and Considine offices in Chicago chartered a special car and went up, said car being piloted, engineered and managed by J. J. Nash.

The acts shown at the Empire will be booked by Sullivan and Considine. Those who went from Chicago to see the first performance were Senator William O'Brien, N. J. Klatsick, Fred Lincoln, Paul Goudron, J. Nash, Gaston Goudron, Ray Merwin, J. L. Norton, Frank Carr, Dr. Charles Hodgkins, Harry Sheldon, Charles Albany, Charles Nelson, Sam Duvries, J. E. Young, B. J. Neitach, E. O. Blackburn, Will Reed Dunroy, two of the best Pullman Company cooks, and your obedient servant.

LITTELL MCCLUNG.

Joseph O'Meara, who recently closed his third summer season as stage director with the Suburban Stock company of St. Louis, has resumed his duties as head of the department of oratory and acting of the Cincinnati College of Music. During the Winter Mr. O'Meara will occasionally appear in special performances with the newly organized Orpheum Stock company of Cincinnati.

## THE SEASON'S SUCCESSES

"Potash and Perlmutter" the Big Winner and "Adele" a Good Second—More Plays Coming

Now that the season appears to have started off, theatrical men are beginning to pick the successes. It isn't hard picking, for there are only two big winners, Potash and Perlmutter and the musical comedy Adele. The former appears to be traveling along the same course that Within the Law did a year ago. Before it came in there were rumors that Al. Woods had struck "another" in this Hugh Ford version of the Montague Glass stories, and the orders for seats came in with a rush. The house has been sold out every night since, and seats are now going eight weeks ahead. Even at the Wednesday matinees there are many good citizens standing up. Mr. Woods has decided not to send out any second company, at least until after Christmas. There doesn't seem to be much opportunity for imitators to trade on the popularity of this play.

Adele, up at the Longacre Theater, came into town without much advance notice, but it was received with enthusiasm on the opening night, got wonderful notices, and the public appears to have taken a great fancy to it. The house is sold out practically every night. William Ziegler, the young millionaire, who backed the production, made an investment this time that ought to encourage him in the good work. Joseph P. Bickerton, Jr., is the manager. Encouraged by the success of this production, the Shuberts have bought the English speaking rights of The Midnight Girl, by the same authors, which has been playing in German at Adolf Philipp's theater on Fifty-seventh Street. It is by Paul Herre, with music by Jean Briquet, and American version by Adolf Philipp, the same trio who turned out Alma, Where Do You Live?

If The Lure and The Fight had been able to keep on in their original forms, after all the police interference, both would have been sensational successes. Now that both have been expurgated, it remains to be seen whether they will have anything more than ordinary runs. The Fight was the first to change, and it is now drawing good business at the Hudson Theater. A second company will be sent on the road in the near future. The Lure was put on again at the Maxine Elliott Theater Saturday night, with the second act picturing a questionable employment agency instead of the house of prostitution. It is too early to tell whether the public will care for the new version.

At the New Amsterdam, Werba and Luescher have a good money producer in Sweethearts. It has elements which appeal to many different classes, and the matinee audiences are particularly big. Business runs at about \$10,000 a week, which means a good profit, but other productions in the same house have played to \$20,000.

Nearly Married, at the Gaitey, is following along the path of success of Officer 666 and Stop Thief, other Cohan and Harris farces. It is playing to big business.

The Doll Girl, at the Globe, and Madame President, at the Garrick, are both drawing well enough to justify Wednesday matinees. The risque French farce looks like a "hit." A second company has been organized.

The Shuberts have a fairly substantial

hit in Lieber Augustin, at the Casino, a musical comedy, by the way, which is going to have its name changed. Expenses are high for the production. The Hippodrome show, bigger than ever, also has the usual high expenses, but it is playing to very good business, and the Shuberts will not have any difficulty in realizing a profit on their investment.

Believe Me, Xantippe, has enjoyed steady business since it opened in the middle of August. Business took a sag, in common with that of other attractions, during the hot spell a week or two back, but it has picked up again. The Family Cupboard had a fight for a while, but the latter part of last week the crowds had to be turned away.

Within the Law, now on its second year, is still playing to remarkable business that would make any of the new plays a substantial success. Peg o' My Heart also has good business.

An interesting experiment was made last week in the shift of When Dreams Come True to the Forty-fourth Street Theater, with reduced prices. Business picked up considerably. Kiss Me Quick, Philip Bartholomae's other attraction which he tried in vain to make a hit, in spite of bitter attacks from the critics, has left town at last. It is at the De Kalb Theater in Brooklyn this week, and will be in the Bronx next week. After that it goes on the road.

The Smoldering Flame came in to take its place at the Forty-eighth Street Theater. This has the playhouse for a limited term only, because George Broadhurst has a production coming in there on Oct. 6. This is a play written by himself and Abraham S. Schomer. It is said to be heavily backed.

Shadowed comes to the Fulton to-morrow night. She will appear in Half an Hour, following The Younger Generation, a Stanley Houghton play. The Princess Theater opens on Saturday night with practically the line-up foretold by Holbrook Blinn in a Mission interview. The addition is En Deshabille, a comedy by Edward Goodman.

Miss Haines in Her Little Highness, playing up in Boston, is said to have a "hit," and The Merry Martyr, a Klaw and Erlanger production, is also said to be popular up there.

Another musical production that appears to have the makings of a New York run is The Madcap Duchess, a Victor Herbert operetta, to be produced by Harry H. Frazee. It will have its out-of-town premiere in the Lyceum Theater, Rochester, Oct. 13. After a week there and a week in Syracuse, it will play two weeks at the Colonial in Boston before coming to New York. The book and lyrics are by David Stevens and Justin Huntley McCarthy. Anne Swinburne will play the title part. With her will appear Glenn Hall, Josephine Whittell, Peggy Wood, Francis K. Lee, Harry Macdonough, Herman Gantfort, Gilbert Clayton, Herbert Ayling, Edmund Mulcahy, J. R. Powell, David Andrade, and Henry Vincent.

### CENTURY OPERA PROSPECTS

In Spite of Much Newspaper Space, the Scheme is Not Yet Established

Popular priced opera came to New York last week at the Century Opera House. The newspapers gave it a great send-off, both in reviews and editorials, and the audience on the opening night gave many curtain calls. The men like Otto Kahn, who had been interested in the New Theater and are interested in the Metropolitan, appeared to have a winning venture. Predictions were made that the indemnity fund of \$300,000, provided by these millionaires, would not have to be used for a while. At the end of the first week the Aborns, managing the scheme, announced that their week's receipts were \$10,000, and popular priced opera was a success.

Theatrical men, however, have not been misled by the hoarrah of the proceedings. They admit that money was made the first week, but they are skeptical of the many long weeks ahead for this \$2 opera. Subscribers are one of the most important elements in the success of such a venture, and subscribers have not been forthcoming. In spite of announcements from the Century Opera House about the public support, there are said to be only a hundred subscribers. This number includes Mr. Kahn and his associates, so that it is perfectly evident the public is not eager to furnish support. There is no demand for seats in advance to any extent, with the exception of nights on which Morgan Kingston is to sing. He appears to be the only popular favorite.

### HUB UNION BALKS DE KOVEN

BOSTON, Sept. 23 (Special).—There is a good deal of comment going on here over the action of the local Musicians' Union in preventing the appearance of Reginald de Koven as conductor of the first performance of his new operetta, Her Little Highness, at the Tremont. The opening had been postponed to Tuesday purposely to allow Mr. de Koven to lead, but as he does not

hold a card of the union, the orchestra was instructed not to play with him, and Max Bendix conducted instead.

It is reported that Gustave Frohman intends to re-enter theatrical management, and that it is his plan to build and conduct a new theater, which will attempt to fill the place of the old Boston Museum. This may mean another stock company for Boston. No details of the plan are to be had, but it is said that a school of acting is to form part of the new organization.

FORREST ISARD.

### "DEBORAH" HERE AT LAST

The Play of Motherhood, Suppressed in Toronto Last Spring, Now in New York

In Toronto they called it Deborah. In Philadelphia they called it The Smoldering Flame. Now that it is in New York they call it The Smoldering Flame. But it is the same play, except for the fact that it was rewritten during the Summer by William Legrand Howland, the author. His name is given on the billboards and in the programme as William Legrand.

The play was brought into the Forty-eighth Street Theater last night under the management of F. Ray Comstock. It was presented in Philadelphia last week at the Adelphi Theater, in honor of the fact that the author is a Philadelphian. The critics were aware of the fact that this was the Deborah which censor in Toronto had advertised widely last Spring by announcing that it must be closed. The Quaker City, however, though somewhat shocked, rather liked the play. The critics all remarked that it made a tremendous impression.

The theme of the play, as given last Spring, is the desire of a woman for motherhood. In the cast are: Fernanda Eillicus, Maud Sinclair, Marie Day, Forrest Robinson, Helen Millington, Amy Lee, Ethel Gray Terry, Josephine Williams, Conway Tearle, Gertrude Millington, and Norris Millington.



## SOME VIEWS MADE IN ENGLAND

SOME are called, and some merely come. Some act, and some go into vaudeville. Some take flats in Harlem, and some go back to tell how "we" manage the theater in America. Now that you know the subject is English actors, remember there are various kinds. Lyn Harding is one of the best of the "57." And Frank Vernon isn't an actor at all; he's a stage director, one of the best that has been brought from London.

Mr. Harding came over a few years ago to act in a series of Shakespearean productions for William A. Brady. The scheme fell through, and Mr. Harding became leading man for Grace George in *Just To Get Married*, one of those plays of which you have to be reminded. Later he was *Benedick* in *Much Ado About Nothing*, and *Bill Sikes* in the Liebler all-star cast of *Oliver Twist*. Last season he went back to London to play *Drake* in Sir Herbert Tree's big success, and then he returned to this country to play a leading part in *Years of Discretion*. Winthrop Ames asked him to appear in *The Great Adventure*, but Mr. Harding hesitated. Negotiations were dropped, resumed this Fall, dropped again, and now Mr. Harding is rehearsing for the already famous play.

Frank Vernon came over first about ten years ago to stage *A Winter's Tale* at the Knickerbocker Theater. After that he put on *Cymbeline*, for he was known at that time, like Mr. Harding, chiefly for his work in Shakespearean productions. In fact, Mr. Harding's big figure is still so much associated with the classic roles that he has to give several performances at least every year. The other day he was saying this would be the first season in twenty years that he was not to play in Shakespeare; from which it may be surmised that he hopes to be at the Booth Theater still when he decides whether to buy a Panama or a plain straw.

But we were on the pleasant topic of Mr. Vernon. He returned to England, and soon afterward began to work on modern plays; for his methods, according to Mr. Harding, were too advanced for the Shakespearean productions a few years back. At any rate, he became the producer—over here we call them "stage directors"—for the very progressive Stage Society, for all plays put on at the Royal Theater, and for many other plays. He staged *The Great Adventure* originally in Glasgow; and he produced *Milestones* not only in England, but in this country. Just now he is staging *The Great Adventure* for Winthrop Ames, the second modern play to show us his hand and brainwork.

The actor and the stage director are friends. Mr. Harding says that Mr. Vernon is one of the best, if not the best, producer in England for ultra-modern comedy. Mr. Vernon tells how Arnold Bennett wanted Mr. Harding for this part in *The Great Adventure*, and how Granville Barker wanted him to play it, not to mention Winthrop Ames. Also Mr. Vernon himself thinks that Mr. Harding is a wonderful actor. Half an hour at rehearsal is enough to show that both are justified in their enthusiasm.

A luncheon in their company a few days ago was, to say the least, enjoyable. For a few moments it

## A Luncheon with Frank Vernon, Producer, and Lyn Harding, Actor

looked as if we were going to lose Mr. Harding when he asked to go back to his room and study. Mr. Vernon said: "We'll talk about you," to which Mr. Harding replied: "Thank the Lord there isn't any scandal." But he came with us, and the conversation turned to drama. The appearance of J. Kahane, one of the brilliant writers of the Manchester school, was



LYN HARDING.

WALL. N. Y.

partially responsible for this. One of us mentioned the spineless play.

"Now you are delighting the heart of our friend, Mr. Kahane," said the director. "He abhors this 'psychological' drama."

"Because," answered the author, "it isn't even psychology."

"That is the situation in England," said Mr. Vernon. "A few years ago some big figures in the literary world turned to the theater and gave it the distinction of their work; men like John Galsworthy, Arnold Bennett and Bernard Shaw."

"And Granville Barker," added Mr. Harding.

"Yes, indeed," answered Mr. Vernon. "We must include Granville Barker. Men of this caliber wrote plays that were more finished than those which had

preceded them. And after the literary men came other writers, who saw only the polish. The plays that these imitators wrote, while they are clever, lack the situations, and they can't live on polish."

Mr. Harding picked up the theme: "Our society plays appeal only to twenty or thirty per cent. of the public, leaving the others at a loss for entertainment."

"Which may explain," I ventured, "the popularity of melodrama."

"There's good reason to think it does," said Mr. Harding.

"Speaking of finished products," I said to Mr. Vernon, "do you think that the average English playwright turns in a more complete manuscript than American writers?"

"In the case of our better-known writers," was the answer, "a producer merely takes out unnecessary material. With a younger writer, he is likely to work the play over a great deal; but not to reconstruct it as some of the American directors do. For one thing, we do not have the opportunity to try out a play in the smaller cities, and then make it over. We have to put it on in London, and there is no appeal from that first-night verdict."

"Is there much difference between the London and New York audiences, aside from the 'booing'?"

"In London," answered Mr. Vernon, "we have a playgoing public, and in New York you have a theatergoing public. There's a vast difference."

"Londoners at a first night," continued Mr. Harding, "feel that they are critics who have been sitting in judgment for three hundred years. Audiences on other nights may not be so severe; but they still feel that they have traditions to uphold."

"And our New York audiences, what do you think of them?"

"We like them," answered Mr. Vernon. "We like the spirit in which they come to the theater, as if they really wanted to be entertained. And they are even quicker than London audiences in picking up the fine points of a play."

"There will be many of these fine points in *The Great Adventure*," I commented.

Mr. Harding answered: "That may be another reason for their liking it, as we believe they will. It is so far in advance of other modern comedies."

"So impossible, and yet so real."

"What Stevenson would call 'not fact, but ultimate Truth,'" I suggested.

And Mr. Vernon laughed. "Nothing so serious as all that. If you insist on a classification, I'll give my opinion, and let the others give theirs. Fantastic realism, I should call it."

"Or true comedy," added Mr. Harding.

"Yes, true comedy," said Mr. Kahane.

"But still fantastic," answered Mr. Vernon. "The author furnished the fantasy, and our fine artists—with a wave of his hand toward Mr. Harding—" will furnish the comedy."

However, if *The Great Adventure* proves to be the artistic success that we expect, credit will also be due to a remarkable stage director.

DAVID H. WALLACE.

## WHEN THE CURTAIN DROPS

When the curtain drops  
And the music stops.  
Then the flare of the footlights fade away;  
And the gleaming gems  
Of the diadems  
Go back to the paste that they are by-day.

And the rich-robed King  
Is a common thing.  
While the painted fool is a sober one.  
And the gracious Queen  
With her grace serene  
Is a woman, then—when the play is done.

Then the Lords and Earls,  
And the lace and curls,  
And the pomp and pride are forgotten—then—  
When the curtain drops.  
And the music stops,  
They must all become what they are, again.

It is so with life,  
When the mimic strife  
Has been not away with the mimic mirth.  
When the Kings have sined  
And the slaves have died.  
And the Queens have all gone the way of earth.

When our pride and pomp,  
And our rout and romp,  
Have an end—and the prompt books close for us—  
When we've played our parts  
With our hands and hearts,  
Then our costumes fall and the play ends thus.

So we should not grieve  
For the make-believe,  
Of the mimic life we have lived, for then  
When the curtain drops  
And the music stops,  
We shall all become what we are, again.

Anonymous.

## MARY BARKER, ACTRESS

It's a queer world, that of the stage! How more than passing strange that in practically every newspaper mention of the recent tragic death of Mary Barker, her stage career should have been dismissed with a mere line or two to the effect that she had "played in the companies of Mrs. Fiske and Eleanor Robson," says a writer in the *New York Sun*. She had played with Mrs. Fiske and Miss Robson, but in a splendid career lacking but one year of half a century, Mary Barker had appeared in support of nearly every important stage figure of her generation. She had played the gamut of leading roles before the present new generation of theatergoers was born, and during an association of several years with Dion Boucicault she appeared at the old Star Theater in his production of *The Jilt*. In this racing play Mrs. Barker played Nellie Welter, a woman trainer, with such artistic effect that she made a lasting impression upon the mind of Harrison Grey Fiske, then a young man hardly out of his teens, who was only dreaming of the day when he would be a manager. Years afterward, Mr. Fiske, with many of his dreams come true, was selecting the cast to support Mrs. Fiske in *Tess*. For the role of Joan Durbeyfield, with her Nellie Welter still fresh in his mind, he could "see" no one but Mary Barker. She was engaged for the part and,

as everybody knows, scored a signal success in a cast that was extraordinary throughout.

And it is a matter of importance to record that in every performance of *Tess* in which Mrs. Fiske ever appeared, the original production and the various revivals, Mary Barker played Joan Durbeyfield. Not a single performance did she ever miss, either through illness or otherwise.

For the past few years Mrs. Barker had appeared upon the stage infrequently, but when arrangements were recently made for Mrs. Fiske to appear in *Tess* before the moving picture cameras Mr. Fiske's first act, after the negotiations were concluded, was to engage her for her old role. The work was absolutely new to her, but her great natural ability as well as her adaptability and the "heart" she put into it made her the wonder of every one connected with the studio. An incident in connection with her camera portrayal was that she wore several articles of wardrobe which she had worn upon her original appearance in the role of Joan, among them a peculiar shawl of which she was very proud, and which, when she appeared for the first rehearsal, immediately attracted the attention of Mrs. Fiske, who remembered it through all those years.

A private view of the pictures is soon to be given for Mrs. Fiske, and to this exhibition she had invited Mrs. Barker, who was looking forward to it with all of the interest and enthusiasm of a child.

But Mrs. Barker is not to see it—the finger of the great Stage Manager beckoned and she responded to her last cue.

And yet, who shall say that there was not a poetic recompense in her final appearance having been in the role she loved so much and with which she had been identified so long?



# The TICKER

## The Production of Musical Pieces by Resident Stock Companies

We hail as a healthy sign the increasing production of musical plays in stock. Of course there have been traveling musical stocks for many seasons, but the idea of alternating serious plays with musical pieces—certainly as a common practice—is comparatively new.

It requires some timidity for a dramatic company to essay anything so radically different from the ordinary policy, but the pathfinders have blazed the trail and proven the way worth while.

By musical pieces is not necessarily meant comic opera, but rather the modern hybrid—comedy with music or musical comedy. So really all the organization has to accomplish, in most cases, is farce with musical numbers interpolated. The music itself is, for the most part, of popular order and easily within the compass of the average parlor singing voice, so there need be no difficulty in that score. The occasional dancing of more or less eccentric order may prove a stumbling block, but most actors in stock are versatile enough to include among their abilities the one to tread a measure or two.

Clean musical comedy—which is emphatically a known quantity—is eminently pleasing as a variation.

### NEW YORK STOCKS

**HARLEM OPERA HOUSE.**—The first musical play of the season was done here last week. The *Girl in the Taxi*. Lotta Linthicum in the title-role gave a spirited performance. J. Malcolm Dunn played as the married nephew. An excellent and unexpected piece of work was contributed by Roy Gordon, who played the fire-eating perfumer, Smith. In the citizen's clothes he was the dapper merchant; in his uniform he was ferocious enough to satisfy the most blood-thirsty person in the audience. Altogether it was a creditable character sketch from an able actor, whose previous work has been mostly juveniles. Ernest Trux, Ernest Cossart, Leonora Bradley, Edith Shayne, and Howard Boulden aided in making the production by Thomas McGrane a genuine success. The musical numbers were carried out with animation. This week, *The Warrens of Virginia*.

**ACADEMY OF MUSIC.**—The *Still Alarm* found new friends in its production here last week. The leading parts were taken by Priscilla Knowles and Corliss Giles.

**Cecil Spooner Theater.**—A new Cecil Spooner play, *The Girl from Out Yonder*, is being given this week. The piece is described as a rural play of the seashore. Cecil Spooner and other favorites appear in the cast.

### OVER THE RIVER

Members of Keith's Greenpoint Theater Stock company, in Brooklyn, are credited with a splendid production of *The Country Boy*. Malcolm Owen and Harry McKee were awarded an equal division of honors, as the former essayed the role of Tom Wilson and the latter was seen as Merkle. Enid May Jackson, Bessie Warren, Ben Esbie, Francis Joyner and other members of the company made the best of the smaller parts.

Lillian Bayer scored decidedly with the patrons of Keith's Gotham Theater in the title-role of *Zira*. James Kyrie MacCurdy was seen at his best as Sir Frederick Stokes, while Wilson Hummel, Alfred Swenson, Caroline Locke and other members of the company were seen in the less important parts. The play was excellently staged under the direction of Wilson Hummel.

Members of the Crescent Theater Stock company were agreeably cast in an unusually brilliant production of *Our Wives*. To Joseph Egerton, George Allison, M. J. Briggs, and Leah Winslow fell the bulk of the work. Mabel Reed, Charles Schofield, William Everts and other members were seen to advantage.

The work of Dan Bagnell and Noel Travers was a noticeable feature of *The Great Diamond Robbery*, which was presented at the Grand Opera House. Pearl L. Ford was seen as Mother Rosenbaum. The cast included Phyllis Gilmore, George Carleton, Irene Douglas, C. Nick Stacy, William Elliot, Minnie Stanley, Lee Metford, and Nick Canby.

B. F. Keith has approved an innovation in casting the more difficult dramas and musical plays at his Crescent, Greenpoint, and Gotham theaters, which, as planned by General Manager Maloney, promises to greatly increase the artistic efficiency of these stock companies. Hereafter important productions will draw upon the combined strength of the three organizations, and the company so formed will visit each theater intact.

### "MRS. WARREN" IN PHILADELPHIA

Taking advantage of the recent agitation about plays dealing with prostitution, Will Page has arranged for the Orpheum Players to give *Mrs. Warren's Profession* this week. A few years ago this play was suppressed in New York and so became widely advertised. It has been admitted generally of late that the suppression at that time was a great mistake, because the drama, in contrast to those recently produced in New York, was sincere in its presentation of a great problem. The Orpheum Players gave what Mr. Page termed a careful and dignified production. Julia Morton played Mrs. Warren, Marion Swayne was Vivie, Walter

Lewis was Frank Gardner, and Edward E. Horton was Mr. Frank.

The Philadelphia papers liked the performance of Lorna Doone at the Chestnut Street Theater last week. It was the first time for Willard Holcomb's dramatization of the novel to appear in the Quaker City, and reviewers took occasion to say pleasant things about the play as well as about the acting. Special praise went to Ethel Valentine as Lorna and Edward E. Horton as Tom Ruggus. It has been announced that Gertrude Dallas, leading woman of the company, will return on Sept. 29.

### NEWPORT STOCK CLOSES

The Malley-Denison Stock of Newport closed recently in Newport. Its season of

The roster of the company includes Frank Fanning, Bessie McAllister, Worth Kinny, Catherine Campbell, Chester Beach, Helen Hope, Dewen Harris, Helen Norton, Eugene Stockdale, and Peggy Siegel. Horace Mitchell is stage director. The company opened in *A Woman's Way*, with The White Sister last week. The Prince Chap this week and Cameo Kirby, Arizona, and The Wife to follow.

### REOPENING OF THOMPSON WOODS

The fourth season of the Thompson Woods company, at Hathaway's Theater, Brockton, Mass., began recently with a production of *The Spendthrift*. Eva Marsh and Harold Claremont are playing leads.



VERNA FELTON

Verna Felton was born in California. She has practically grown up on the Pacific Coast stage. She is leading woman and one of the most popular players with the Allen Stock, of Moose Jaw, Sask.

With this company she has toured the larger cities of the Canadian West, winning many favorable notices. The opportunities she has risen to in the various

plays produced have given observers occasion to appreciate her remarkable versatility.

She is a young woman with charming personality. Never yet daunted by any role assigned, and always acquitting herself creditably, Miss Felton bids fair to do very much bigger things. She has won hosts of friends in Canada.

Others in the roster are William B. Freeman, Walter H. Redell, E. A. Desmond, Frank McDonald, William Augustin, Sadie Calhoun, Marion Chester, Ida Parks, and Lilly Stewart. William H. Dimock is directing. Productions and business are reported excellent.

### MANAGERS WATCH MISS ANDREWS

Edna Earle Andrews, who is in her second year at the Warburton Theater, Yonkers, N. Y., has attracted managerial attention. Several well-known New York producers recently came to witness her excellent performance of the Vampire in *A Fool There Was*.

### STOCK ACTORS MOVING

J. Frank Burke, popular character man of the Utah Theater, Salt Lake City, for the past thirteen months, left there last week, accompanied by his mother, for San Francisco, where he opens in the same line of business at the Alcazar Theater Oct. 27. Bertram Lytell is leading man of the company, and Evelyn Vaughn leading woman. Richard Vivian and Fanchon Everhart, two other popular people who have been with the Utah company, left Salt Lake Friday to take a trip covering Portland, San Francisco, Los Angeles, and ending at Catalina, where they will rest awhile. Then in all probability they will try their luck in vaudeville with a sketch.

### NEW JACKSONVILLE STOCK

The Duval Theater, Jacksonville, Fla., opened Sept. 8 with a stock company headed by Frank Thomas and Phyllis Morton.

baker fortune. The ceremony was performed in the Buckingham Hotel, St. Louis, by the Rev. E. B. T. Phillips. After the wedding, gifts valued at \$50,000 were displayed. Mr. Ewing is a grandson of one of the founders of the Studebaker corporation.

### PLAYS SECURED FOR PITT THEATER

In the list of plays announced by Mr. Patch for the new Pitt Theater in Pittsburgh, are some special stock releases.

Among the plays secured are *The New Sin*, *The Blindness of Virtue*, *Lady Patricia*, *The First Lady of the Land*, *Hawthorne of the U. S. A.*, *The Grayhound*, *The Lady from Oklahoma*, *The Builders*, *Save for the Goose*, *The Deserters*, *Jack Straw*, *Mind the Paint Girl*, *The Second Mrs. Tanqueray*, *Iris*, *As a Man Thinks*, *The Terrible Mist*, *Mid-Channel*, *John Gargle's Honor*, and others. In addition several plays by new authors will be given, and some one-act plays.

Many of these pieces have proven flat failures in New York, but in Boston, Chicago, and Philadelphia have enjoyed phenomenal and highly prosperous runs. It is through the production of these plays that Mr. Patch hopes to establish some such independent standard of judgment in Pittsburgh as now exists in Chicago and Boston.

Arrangements are being made for an interchange of productions with William Morris's Washington theater in Detroit.

### ROSTER OF CAHN'S SALEM STOCK

The roster of the Julius Cahn Stock at the Empire Theater, Salem, Mass., is as follows: Jessie Arnold and Arthur Behrens, leads; Gene La Motte and Stanhope Wheatcroft, second business; Mildred Johnson, ingenue; Henry Carleton, heavy man; Frank H. Fey, comedian; Sadie Radcliffe and Barton Williams, characters. Don Hancock is stage-manager and Will Currier his assistant. Direction is by Ralph Dean.

### LITTLE THEATER OF PHILADELPHIA

Frank Reicher, the new director of Philadelphia's Little Theater, announces that he has engaged the following artists for the season of 1913-14: Arthur Lewis, Margaret St. John, Katherine Tyndall, Joseph Kaufman, Charles Laite, Tinsley Harrison, and Mabel Wright. Mr. Reicher himself will also be seen.

### ADELAIDE KEIM ON VACATION

Allan Murnane and Adelaide Keim, his wife, closed Sept. 13 with the Jefferson Stock of Portland, Me., for a four weeks' vacation. The time will be spent in New York.

### THURLOW WHITE GETS OVATION

A fine demonstration was made in honor of Thurlow White when he closed as leading man in Haverhill, Mass. recently. The members of his company clubbed together and presented him with a beautiful silver card case suitably inscribed. The performance was halted at the end of the second act while C. Charles Williams came forward and made the presentation. Then the audience did its part by applauding and cheering at length.

### THE DOUCET LUCK

Paul Doucet passed through New York last week on his way to Cincinnati, where he joins the Orpheum Stock company, under the management of Herman Thumann, late musical and dramatic critic of the Cincinnati *Enquirer*. The Orpheum season will open Sept. 14 with *The Lily*. The organization is conducted on the Continental plan—namely, without leading man or woman. Mr. Doucet will play juvenile leads.

Mr. Doucet probably owes his life to his good fortune in having missed by half an hour the fatal wreck of the White House express train, which he was about to take and was only prevented by the tardiness of his friend, Peter Gorman, manager of the Russell Theater in Ottawa, Can., who was to accompany him to Montreal.

### LESTER LONERGAN PLAYERS

For their fifty-ninth week, the Lester Loneragan Players, of New Bedford, Mass., are presenting *Mary Jane's Pa*. Last week, *A Butterfly on the Wheel* played to good business. In the cast were Lester Loneragan, Amy Ricard, Eugene Du Bois, Eddie Phelps, Maud Blair, John Meehan, Marion Nichols, Joseph Selman, Bernard Steele, Joseph Guthrie, and Jack Bennett. Bernard Steele is stage director.

### THE INA LEHR STOCK

This organization closed a successful season at the Oxford Lake Park Theater, Annapolis, Md., Sept. 8. The roster includes Ina Lehr, Maud Fulson, Harry Warner, Katharine Barker, Wilbur George, Jack Lowery, Charles Taft, T. H. Hill, Raynor Lehr, and Billy Lehr.

### ANOTHER PLAY BY LOOS

R. Beers Loos, the popular author of San Diego, has come to the front again with a four-act drama entitled *The Leech*. Handled by the local stock in a careful manner, it pleased greatly. The theme deals with loan sharks. Roy Van Fossen, Margaret Lee, Monica Lee, Ed Dowell, Julie Gray, Frank Kelly, and Verne Layton were seen in the cast.

### ACTRESS WEDS STUDEBAKER HEIR

Jessie Carter, of St. Louis, Vassar graduate and stock actress, was married last week to Ewing S. Riley, heir to the Stude-



## STOCK NOTES

Maude Grafton has joined the Bayliss-Hicks Stock company at Fall River, Mass.

The Augusta Ferry Stock company is this week at the Loomer Theater, Willimantic, Conn.

William E. Mallette appeared week of Sept. 15 in David Harum with the Broadway Players, Springfield, Mass.

Jack Higney opens in Miss Dot Sept. 22 with Percy Haswell at the Duchess Theater, Cleveland, Ohio.

The Ninety and Nine, the great melodrama by Ramsay Morris, is this week's attraction at the Castle Square, in Boston.

Theresa Martin, formerly of the Bowman-Martin Stock, now heads her own repertoire company, playing one-night stands.

Harry L. Dixon and Alice Bonita Hughes, his wife, close with the Colton company in Indiana Oct. 11.

The Colonial Theater, Pittsfield, Mass., closed their season recently, using Mrs. Lef. Hawwell's Boots as their farewell attraction.

Norman Wendall, of the Malley-Denison company, has recovered from his recent severe attack of illness.

Philip Leigh has returned to the Cecil Spooner company in the Bronx, N. Y., for a special season.

Muma Bunting will appear this season leading a stock organization at the Dauphine Theater, New Orleans, La.

Olive West, character woman, has been engaged for the stock company at the Warburton Theater, Yonkers.

Rifle Darling and Chester Beach go to Allentown to the stock company to play characters.

Eddie Poulter is ill in the Providence Hospital with acute heart trouble, where he went to join the Empire Stock company.

Louise Kent, who has had her own stock company all summer at Portsmouth, O., has joined the Poll Stock company at Washington, D. C.

The Empire Theater, Paterson, N. J., opened Monday, Sept. 8, with Lola Howell as leading woman; Ralph Herbert, leading man; Marian Hutchins, second woman, and Will Gregory, director.

Hugh Ritticker has just closed a very successful season with the Wieting Players, of Syracuse, N. Y., and is in New York now looking for an engagement.

Edna Archer Crawford assumed the leading role in Three Weeks at the Newark Theater, after one rehearsal, Jeanne Fowler, whom she replaced, failing to appear at the last moment.

William Wells has replaced Thurlow White as leading man at the Orpheum, Haverhill, Mass. Last week Wildfire played to good business.

Edgar Morris again appeared with the Warburton Stock company, Yonkers, recently, being especially engaged to play Mark Robertson in The Woman. Under the same management he has previously played Husar in The Lily and Sir Robert in A Buttery on the Wheel.

## DATES AHEAD

(Received too late for classification.)

AT RAY (Messrs. Shubert): Phila. Sept. 28-30.

BIRD GAGE (Philip Bartholomae): Prov. B. L. Sept. 29-Oct. 1.

CONFESSION (Frank C. Rhoades): Chgo. Sept. 28-Oct. 10.

KARLE STOCK (L. A. Earle): Sandusky, O., Sept. 28-Oct. 3.

WESTER 6-11.

FINE FEATHERS (H. H. France): Phila. Sept. 28-Oct. 11.

FORNED-DORRERTON (Messrs. Shubert): N. Y. C. Oct. 2-Indefinite.

KING ME QUICK (Philip Bartholomae): N. Y. C. Sept. 28-Oct. 1.

LYNN JACK STOCK: Doloresville, N. Y., 29-Oct. 4; Seneca Falls 6-11; Medina 13-18.

MANTILL, ROBERT B. (Wm. A. Brady): Pittsburgh Oct. 6-11.

MASTER MIND: Altoona, Pa., 24; Indiana 28; Greenburgh 29; Uniontown 27; Moreauville, N. Y., 29; Westport 30; Fairmont Oct. 1.

Beckham 2; Connelville, Pa., 3; Johnstown 4; Sunbury 6; Pottsville 7; Columbia 8; Harrisburg 9.

MILKSTONES (Klaw and Erlanger): Phila. Oct. 6-11.

MUTT AND JEFF IN PANAMA (Archib. MacKraus): Rodua, N. Y., 24; Lyons 25; Geneva 26; Mims 27; Waverly 29; Hornell 30; Perry Oct. 1; Danville 2.

OFFICER GEE (Frank Holland): Balto. Sept. 28-Oct. 10; Washington 6-11; Elira 13-18.

RENTS BROD, MINNIE: Sberburn, Minn., 22-24; Fairmont 25-27.

SMOLDERING FLAME (F. Ray Comstock): N. Y. C. Sept. 23-Indefinite.

UNCLE TOM'S CABIN (Stietzen's): Williamsport, Pa., 24; Bellefonte 25; Altoona 26, 27.

WARNER, H. R. (Maurice Campbell): N. Y. C. 29-Oct. 4.

## FROM BALTIMORE

David Warfield Once More Seen as "The Auctioneer" And Play Delights as Ever. "The Red Canary" to Fly Soon. Colonial Looks Like a Winner. Many Premieres Scheduled.

BALTIMORE, Sept. 23 (Special).—The Marriage Market, with Donald Brian, which Charles Frohman produced at the Academy last week, scored in Baltimore. It left Saturday night for New York, where it opened Monday.

Stair and Havlin and Manager Charles F. Lawrence have just cause for rejoicing, for I can recall no opening of recent years more successful than that of the Colonial last week. The Fall, A Fool There Was, was admirably acted and staged. This play has always proved a strong attraction with Baltimoreans, and the Colonial reaped a rich harvest. The balcony and gallery were both filled to saturation, and it remained one of old Holliday Street in the month of its career to hear the gallery hiss the vampire and applaud the wife. From present indication it looks as if the Colonial were destined to prove a formidable rival to the numerous cheap vaudeville and moving picture houses in the downtown vicinity.

It was with the greatest delight that we welcomed David Warfield on his reappearance in Baltimore on Sept. 23 at Ford's, when he revived his old success, The Auctioneer. It has been fully ten years since he was last seen in this part, and by a strange coincidence it was on Ford's stage, which was again the scene of new triumphs to-night. The play has lost none of its charm, and seemed to appeal with even greater force than before. Marie Bates received an ovation when she made her first entrance in her old role, and shared honors with Mr. Warfield throughout the evening. Janet Dunbar also came in for much attention.

Otis Skinner in Kissmet is occupying the Academy the week of Sept. 22. The company is practically a new one, and both Rita Jolivet and Hamilton Beville were sadly missed, although their roles are in capable hands.

The Colonial is offering Mamie Blair in Madame X the present week, which is proving as big a box-office winner as A Fool There Was with which the season began.

Ida Brooks Hunt is heading the bill at the Maryland this week, which is rather below the average usually seen at this house.

Tunis F. Dean, manager of the Academy, has just announced that a number of new productions will be seen at his house within the next few weeks. Mr. Dean began his third season as manager of the Academy with every prospect of smashing all records. Among the new plays are Edith and Mabel Talliaferro in a play as yet unnamed; John Mason and Maria Hildman in Augustus Thomas's Indian Summer; and Fair Play by Rida Johnson Young and Christy Mathewson.

The Messrs. Ford will offer a new production next week, entitled The Red Canary, with Lina Abernethy and they also announce Frances Starr in The Secret by Henri Bernstein for an early appearance. Among the attractions booked by these progressive managers are The Poor Little Rich Girl, May Irwin, The Ghost Breaker, and The Purple Road.

I. HARTON KEMS.

## LOUISVILLE

"The Fascinating Widow" a Popular Lady with Box-Office Men

Julian Hittine in The Fascinating Widow drew very large houses at Macaulay's Theater Sept. 15-16. A Romance of Billy Goat Hill, a dramatic production of our own Allen Hazen Rice's novel at the same house at Macaulay's Sept. 22.

At the Shubert Masonic Theater week of Sept. 15-30 the moving picture, From the Manager to the Crown, pleased large attendance.

The regular 1913-14 season at B. F. Keith's house formerly the Harry Anderson Theater opened Sept. 13. The Harry K. Shaw moving pictures and John F. Conroy's Divine Girls were the headline attractions. James Wood continues as resident manager, with Larue Medfert officiating in the box-office.

Mutt and Jeff in Panama proved a very strong card at the Gayety. Ben Welch and his bar-leaguers also had a big week at the New Buckingham.

The Berliner Cavalry Band is one of the strong cards at the State Fair, which opened Sept. 14.

J. J. Garrity, for several years resident manager here for the Shubert Masonic Theater, was one of the visitors of the week. He is now a Chicago manager.

CHARLES D. OLANK.

## ATLANTIC CITY

Robert Hilliard and The Honeycomb Express occupied the stage of the Apollo for three days each the week of Sept. 15. Both have done business that at times has reached the B. E. O. sign before the rise of the curtain. Thus there is still a big theatrical audience in the crowds that are remaining unusually late this year.

In The Arzyle Olive, Olive Oliver appeared as the wife and Stella Archer as the daughter. The play seemed more effective with its slightly changed cast than it did a year ago.

Al. Johnson, who was started on his stage career in burlesque by Fred Moore, now manager of the Apollo, proved an exceptional favorite in The Honeycomb Express. Ada Wheaton has the role ending with the Gaby Gliss come, while Juliette Dix and Ray Samuels are in the present cast.

For three days, starting Sept. 22, Fair Play, the Christy Mathewson and Rida Johnson Young play, was seen here. In the cast are William Courtenay, Frank Graves, George Fawcett, Lola Fisher, and others.

ARTHUR G. WALKER.

## DECATUR

The Lion and the Mouse pleased two fair houses at Powers's Sept. 14. The Confession Oct. 7. Joe Smith's musical tabloid Oct. 8-13. The Tik Tok Man of Oct. 20. Louis Mann Oct. 8.

W. L. Carins, of the Carins in Arizona, reports good business lately in this part of Illinois.

The Empress (vaudeville) continues to do good business. Decatur's six picture houses report good business.

PATOT EWING.

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## THURLOW WHITE

LEADING MAN

At Liberty

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## MAUDE LEONE

STOCK FEATURE

Empress Theatre

Vancouver, B. C.

## CORINNE CANTWELL

Leading Lady—Bayliss-Hicks Stock, Fall River, Mass.

## GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

## VIRGINIA MILLIMAN

LEADING WOMAN

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WANTED—First-class home for one or two school girls in French-American family; reasonable. W. Smith, 456 Bellevue Ave., Yonkers, N. Y.

WANTED—One-night stand repertoires, musical or vaudeville stock; good show towns for good shows; sharing terms. Proctor's Theatre, Mechanicsville, N. Y.

## LETTER LIST

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## WOMEN

Allen, G., Luella Arnold.  
Viola Archer.  
Brenner, Dorothy, Alice Beck.  
Cecilia Brooks, Anna Bruce.  
Elizabeth Bartman, Mildred Beverly, Ines Bauer, Lillian Black, Marjorie Barnes, Alma Belwin, Edythe B. Black, Irene Burke, Marguerite Brown.  
Cockburn, Marion, Maybelle Carr, Carolyn Coleman.  
Dale, May, Margaret Dunne, Margaret Darling, Edna Dwyer, Mrs. Wm. Desmond.  
Ellis, Dorothy, Mrs. W. D. Emerson, Mrs. Chas. Evans, Fernanda Filacu.  
Forest, Helen, Jeanne Farnes, Irma Flynn, Mrs. L. T. Fraser, Marie Francis.  
Gwyn, Nancy, Mrs. Chas. J. Garry, Grace Goodall, Millie (Glenado), Helen Gerould, Frances Gerard.  
Harrington, Laurel, Grace Heckler, Marie Howe, Jane Hood, Laura Nelson Hall, Georgia Harvey.  
Lee, Florence, Anna Leonard, Marion Langdon, Laurel Love, Beatrice Lello.  
Miller, Helene, Gladys Moore, Mrs. Adolph Marx, Stella Minsler, Phila May Miller, Mrs. Mortimer, Jean Marcel.  
Nichols, Janna, Carlotta Nielsen.  
Garden, Nadome.

Prince, Adelaide, Luella Par-  
rish, Helene Porter.  
Reynolds, Genevieve, Hattie Richmond, Evelyn Raymond.  
Margaret Robinson, May G. Russell, Mrs. E. Reed.  
Stewart, J. B., Mrs. Alice Swartz, Annie Spore, Mrs. J. O. Smith, Jane Stuart, Mrs. J. Scott, Viola Savoy.  
Ware, Clara, G. O. Wallace, Frank, Oline, Doris Wool-  
drige, Grace Washburn, Ethel Wright, Gaby Whaley.  
Young, Bullette.

## REGISTERED LETTERS

Hone Maxwell, Mrs. P. G. Olney.

## MEN

Andrews, Frank, Sam A.  
Allen.  
Branigan, B. J., Nat. M.  
Binn, Al Bolland, Eddie Burns.  
Wm. J. Brady, George Backus.  
Jesse Beeson, Walter F. Bennett.  
Albert Browne, M. Bruner.  
Crump, Jas., Robt. Conville.  
Jack Crawford, Wm. Connell.  
Jno. F. Carleton, Wm. Walter Craig, Edw. Coombs.  
Harold W. Chapman, Mr. Orebene.  
Dufault, Emile, Augustine Duncan, Oliver Dearns, Albert S. Downes, Robt. Duder, A. A. Duchemin.  
Edmondson, W. B., Brandon Evans, Edwin Evans, Wm. C. Elmsdorf, Phil Edwards.

Ford, Geo., Frederick Forrester, Louis Fritz, Jack Fuglia.  
Garry, Joseph, B. H. D.  
Gibbs, Andrew Geise, W. P. Glenney, H. L. Gillespie, Fred Gray, Hugh Griffith, E. Grant, Alex. Gibson, Milton H. Goodband.  
Hodler, Fred, G. Morton Horne, Earl Hurst, Clifford Heckinger, Prof. Harrington, Francis Horst, Henry Horton, Arthur Holman, J. Hatten, Mr. Hangeron.  
Joyner, Frank.  
Klinger, Ronald, Joe Kelly, O. Krey, Kenneth.  
Linsard, B. N., Ernest Lawford, Marius Libby.  
Merrick, Jos., Frank Meyrose, Robt. Milligan, Will H. Marble, Jno. Mulcahy, A. Macdonald, Daniel McIntyre, Albert McQuarrie.  
Nau, Wm.  
Pase, Chas., C. C. Palmer.  
Homer Potts.  
Radcliffe, E. J., Robt. Hall Russell, Robt. Robinson, Fred H. Roberts, Jno. A. Robt. Shiner, James, Geo. H. Shashide, E. H. Robens, W. Haysora.  
Stanford, M., Stephen Stott, Jack Standish, Edmund Storchman, Wesley N. Sallabury, Eugene Savoyard, Ed Smith, Ernest Shields, W. Slider.  
Urtz, Arthur.  
Vedler, Will H.  
White, Leo.  
Young, Chas. L., Dan Young.

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FROM PHILADELPHIA

**Le Grand's "Deborah" Renamed "The Smouldering Flame,"**  
Not Too Hot for Quaker Town.  
Owner Fox of Broad Theater Is Quite a Playgoer.  
Two New Playhouses Open.

PHILADELPHIA, Sept. 23 (Special).—The event of the week here was the production Monday evening at the Adelphi of William Le Grand's "The Smouldering Flame." The play, which is the much-discussed and Canadian-suppressed Deborah under a new name, was, on the whole, well received by both press and public.

The Press says, "This is a big play, there can be no doubt of it. The story is worked out with a genuine feeling for dramatic situation. The author has the trick of holding an audience breathless." The Ledger says, "Mr. Le Grand has treated his subject with rare judgment, quietude, tasteful repression, generally speaking, and in the maternal aspect with true reverence." The North American was somewhat shocked.

When Marcus Low was in Philadelphia last week the rumor that he had definitely decided to leave the Chestnut Street Opera House was confirmed. This playhouse was formerly operated by Nixon and Zimmerman, and it was here that J. Fred Zimmerman had his private office. It is now being altered to conform with the building laws, and as the front of the theater is torn down the former "American Theater" as the Chestnut Street Opera House used to be called, is seen.

With the making of a new lease for the Broad Street Theater the interest of the old firm of Nixon and Zimmerman in this playhouse is brought to a close, and from now on will be distinctly a Nixon theater. The lease given by Joseph M. Fox, the owner, is to Samuel F. Wollinger personally and to Klaw and Erlanger for five years at an annual rental of \$24,500, plus insurance, water rent, and taxes. As the tax bill alone is \$7,500, it can be seen that the rental is not so cheap. The owner stipulates that he is to have the use of a box four nights a week, as well as every matinee and in addition gets four orchestra seats every Monday night.

Two new theaters in growing neighborhoods to be devoted to vaudeville and moving pictures were opened last week, and are worthy of special mention because of the beauty and attractiveness of both auditoriums. The Fairmount at Twenty-sixth Street and Girard Avenue is under the management of M. W. Taylor, and owned by Fred Zimmerman, and its acts will be secured through the United Booking Offices. The Imperial at Sixtieth and Walnut streets is owned by a syndicate headed by James J. Springer, the theater ticket agency man.

At the Garrick where Frank Zimmerman has been succeeded as manager by Charles O. Wana-maker, a well-known newspaper man, who last season managed the Walnut, the season was formally opened last week with the production of "The Master Mind."

The Walnut presented last week Madame X, with Eugene Blair.

At the Metropolitan a great bill last week was headed by Montenegro. Florence Moore is a Philadelphia girl, and received a great ovation.

At Keith's last week's bill was one long laugh. Conn and Corcoran in a military playlet, Surgeon Loder, U. S. A., headed the list of funmakers. While Clifton Crandall won second honors.

The Polles are still doing a big business at the Forrest, and The Pansy Show, with Al. Johnson, has opened at the Loric.

J. SOLIS-COHEN, JR.

FROM BOSTON

**Mayor "Fitz" Discusses Drama With Hub City's Managers.**  
Hajos a Personal Triumph In "Her Little Highness."  
McCutcheon's Solo Soul Dance.  
Musical Plays Hold Monopoly.

Boston, Sept. 23 (Special).—"The Kellys Are At It Again," sings May Irwin at the Plymouth. And "Fitz" who is at it again at the City Hall. Our mayor has again made clear that as a connoisseur of the theater he is still on the job. At his request the managers of all the theaters in Boston appeared the other day for a conference in the mayor's office. There were about forty present, and they listened for half an hour to a lecture on his honor's opinion as to good and bad plays, and on the sort of plays he would not permit in Boston. The cause of all this was the agitation in New York over "The Lure and the Fight." He warned his audience that such diseases would never be seen here. He mostly reproached the managers for not doing among the people, as he does, and learning popular sentiment; he spoke on the inviolation that comes from a tramp in the mountains; he suggested conferences between playwrights and managers; read a newspaper article on the decline of the drama, and, in fact, entertained the gathering generally without, however, singling "Sweet Adeline." This week the mayor is to receive the movies, "managers, and tell them what is what. Which is all very well, but some of us forever lost faith in the mayor's ability to judge of plays when he forbade that singularly powerful and moral play, "The Banquet Way."

To the two excellent musical plays already in town, "Her Little Highness" at the Tremont, and "The Merry Martyr" at the Colonial, were last night added two more, the Hollis opening for the season with Julia Sanderson in "The Sunshine Girl," and The Fannie Road, still with Valli Valli, Harrison Brockbank, and Edward Martindel, replacing Sam Bernard at the Shubert.

Mimi Hajos achieved a decided personal triumph on the first night of "Her Little Highness." There has been a chorus of praise for her acting and singing ability, her grace and naturalness. The strain of her first important Eastern appearance induced a slight illness and nervousness, and on Thursday evening the audience had to be dismissed. It was a capacity house, too. When the audience was almost out one woman was discovered weeping in one of the

NEW YORK THEATERS.

**EMPIRE** Broadway and 40th Street. Evgs., 8:15; Mat. Sat., 2:15. Charles Frohman, Mgr.

CHARLES FROHMAN presents

**JOHN DREW**

In Shakespeare's Comedy,  
**MUCH ADO ABOUT NOTHING**

**GARRICK** 15th St., near Broadway. Evgs., 8:15; Mat. Wed. & Sat., 2:15.

Charles Frohman, - Manager.

CHARLES DILLINGHAM presents

**FANNIE WARD**

In the Palais Royal, Paris success  
**MADAM PRESIDENT**  
with an exceptional cast.

**CRITERION** Broadway & 44th St. Evgs., 8:15; Mat. Wed. & Sat., 2:15.

Charles Frohman, - Manager.

CHARLES FROHMAN presents

**William Collier**

In Richard Harding Davis' new farce  
**WHO'S WHO?**

**LIBERTY** 42d St., W. of Broadway. Evgs., 8:15; Mat. Wed. & Sat., 2:15.

Klaw & Erlanger, - Managers.

THE DE KOVEN OPERA CO.

(Dir. Daniel V. Arthur) presents

**BESSIE ABOIT**

IN THE BONNIE OPERA  
**ROB ROY**  
With a Grand Opera cast and Jefferson De Angelo

**GAITY** B'way & 46th St. Tel. 510. Evgs., 8:15; Mat. Wed. & Sat., 2:15.

Klaw & Erlanger, Managers

COHAN & HARRIS present

Edgar Selwyn's New Farce Hit

**NEARLY MARRIED**

With BRUCE McRAE

front rows. She said she had come from Cambridge solely to see Wallace McCutcheon dance, and that she was a dancing teacher. McCutcheon was sent for the woman told him she had given up her class just to see him; so he asked five remaining musicians to play his music, and went through the sixteen minutes of his act for an audience of one. The run was resumed on Friday.

An important announcement from the Opera House is that Henry Russell is negotiating with a fair chance of success, for Felix Weimann as resident chief conductor. His Vienna contract is about to expire. The new season will begin on Nov. 24, with Marcon and Edina back to sing their accustomed roles in "The Jewels of the Madonna."

Other current bills:  
Plymouth: May Irwin in "Widow by Proxy."  
Colonial: Mabel Arduke in "The Merry Martyr."  
Park: "The Conspiracy."  
Boston: "The Courtin'."  
Majestic: McIntyre and Heath in "The Ham Tree."

Castle Square: The Ninety and Nine.

Next week the Polles will come to the Tremont, Joseph and His Brethren to the Boston, George Cohan in Broadway Jones to the Colonial, George Arliss in "Dorothy to the Plymouth," and The Five Frankforters to the Majestic.

The Irish peasant, An Dhord Phlann, which was given last Spring at the sixty-ninth Regiment armory in New York, will be given here at the Arena this Autumn.

The hit of "The Conspiracy," at the Park, is being made by Helena Rapoport as Juanita Perez.

Victor Herbert's newest operetta, "The Madcap Duck," will have its premiere at the Colonial on Oct. 27, with Ann Swinburne and Glenn Hall.

Favola is to dance at the Opera House next month.

Peter MacQueen, the lecturer, is just back from South Africa and is appearing at the Bijou.

The Les Miserables Pictures, at Tremont Temple, are about the best of the special picture productions so far. The Temple, which not long ago you would have thought the last place for the films to break into, is now a high-grade picture house; on week days, at least.

FOREST ISLAND.

Thais Lawton is now rehearsing Shakespearean roles with Robert Mantel at Atlantic Highlands. The season opens Oct. 6 in Pittsburgh.

NEW YORK THEATERS.

**KNICKERBOCKER** B'way & 36th Street. Evgs., 8:15; Mat. Wed. & Sat., 2:15.

Charles Frohman, Klaw & Erlanger, Managers

CHARLES FROHMAN presents  
**DONALD BRIAN**

In the New Musical Play  
**The Marriage Market**

**LYCEUM** 45th Street near Broadway. Evgs., 8:15; Mat. Thurs. & Sat., 2:15.

Charles Frohman, Manager

CHARLES FROHMAN presents

**GRACE GEORGE**

In J. M. Barrie's  
**HALF AN HOUR**  
Preceded by Stanley Houghton's  
**THE YOUNGER GENERATION**

**NEW AMSTERDAM** West 42d Street. Klaw & Erlanger, Managers. Evgs., 8:15; Mat. Wednesday & Saturday 2:15.

WERBA & LUBCHER presents

**CHRISTIE MACDONALD**

In Victor Herbert's New Operetta  
**SWEETHEARTS**  
Book by H. B. Smith and Fred de Gresse  
Lyrics by H. B. Smith. Staged by Fred Latham

**GEO. M. COHAN'S** Theatre, B'way & 43d St. Phone 393 Bryant.

Klaw & Erlanger, Managers

Evgs., 8:15; Mat. Wed. and Sat., 2:15

A. H. Woods offers

**POTASH & PERLMUTTER**

An up-to-date garment, in three pieces, founded on the famous stories from the "Saturday Evening Post," by Montague Glass.

**BELASCO** Theatre, W. 44th St. Evgs., 8:15; Mat. Wed. & Saturday, 2:15.

DAVID BELASCO presents

THE

**TEMPERAMENTAL JOURNEY**

A comedy in 3 acts, from Andre Rivoire and Ives Mirande's "Four Vies Heureux," with  
**LEO DITRICHSTEIN** and Notable Cast

**ASTOR** 45th St. and B'way. Phone 287 Bryant. Mat. Wed. and Sat.

COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

**SEVEN KEYS TO BALDPATE**

Founded on Earl Derr Bigger's famous novel.

**H. M. FRAZER'S LONGACRE** 45th St. West of B'way. Tel. 23 Bryant. Evgs., 8:15; Mat. Wed. and Sat., 2:15.

THEATRE

The New Era Producing Co.

Joseph P. Dickerson, Jr., Man. Director, presents

The New Musical Comedy.

**ADELE**

By JEAN BREQUET and PAUL HERVE

With an Exceptional Cast

**Eltinge Theatre** West 42d St. Phone 3450 Bryant. Evgs., 8:15; Wed. & Sat. Mat. 2:15. Wednesday Matinee. Popular, 50c to \$1.50.

The American Play Co. Announces

A New Play in Four Acts.

**WITHIN THE LAW**

With JANE COWL as Mary Turner.

By RAYARD VILLER.

NEW YORK THEATERS.

**HIPPODROME** 6th Ave., 43d-44th Sts. Evgs., 8:15; Daily Matinee at 2. Best Seats \$1.

**AMERICA**

1,000 People | Increased Orchestras | 300 Horses | 50 Indians

Phone 9606 **Winter Garden** B'way & Columbus. Evgs., 8:15; Mat. Wed., Thursday and Saturday 2:15.

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**Passing Show of 1913**  
With ANNE DANCY, Queen of the Waltz Song

**39TH STREET** 39th St., near B'way. Phone 413 Bryant. Evgs., 8:15; Mat. Wed. and Sat., 2:15.

**Believe Me, Xantippe**  
With JOHN BARRYMORE & MARY YOUNG

**LEW FIELDS' 44th Street MUSIC** Just West of 44th St. Evgs., 8:15; Mat. Wed., Thursday and Saturday 2:15.

POPULAR PRICES—Hobbs, \$1.50; Matinee: Wed. and Sat., Hobbs, \$1.00.

**JOSEPH SANTLEY** IN  
**When Dreams Come True**

**Maxine Elliott's** Theatre, 39th St. Phone 1476 Bryant. Evgs., 8:15; Mat. Wed. and Saturday, 2:15.

The Most Powerful Moral Lesson Ever Staged

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By GEORGE SCARBOROUGH

**LYRIC** 42d St., West of B'way. Phone 516 Bryant. Evgs., 8:15; Mat. Wed. and Saturday, 2:15.

PAUL ARMSTRONG'S NEW DRAMA

**THE ESCAPE**

Phone 5194 **COMEDY** 41st St. E. of B'way. Evgs., 8:15; Mat. Wed. and Saturday 2:15.

**HER OWN MONEY**  
By MARK H. SWAN  
The Woman's Play Every Man Should See.

Phone 3846 **Casino** 10th & B'way. Evgs., 8:15; Mat. Wed. & Sat., 2:15.

**LIEBER AUGUSTIN**  
with GEORGE MACFARLANE  
The Musical Hit of the Century.

**WILLIAM A. BRADY'S 48th Street** Theatre, Just East of B'way. Phone 178 Bryant. Evgs., 8:15; Mat. Thurs. and Saturday 2:15.

F. RAY COMSTOCK presents

**THE SMOLDERING FLAME**

A New Drama by William Legrand.

**WILLIAM A. BRADY'S PLAYHOUSE**

48th St. East of B'way. Phone 566 Bryant. Evgs., 8:15; Mat. Wed. and Sat., 2:15.

**The Family Cupboard**

By OWEN DAVIS

**CORT THEATRE** 48th Street Just East of Broadway.

Most Beautiful Theater in America

Direction of JOHN CORT. Telephone, Bryant 46. Evgs., 8:00; Mat., Saturday only, 2:00.

OLIVER MOROSCO Presents

**LAURETTE TAYLOR**  
In the Comedy of Youth  
**PEG O' MY HEART**  
By J. HARTLEY MANNERS





R. H. BICKERSTAFF

Has severed his association with the United States Printing and Lithograph Company (Sumell-Morgan Print), after many years as manager of their New York office. He will, beginning Oct. 1, assume the management of the New York office of the National Printing and Engraving Company, at 188 West Fifty-second Street.

### "THE BIRD CAGE" COMPANY

The company to play in *The Bird Cage*, by Austin Adams, has been completed by Philip Bartholomew, under whose direction the production is to be made outside New York Sept. 25. Alice Brady, Lucile Watson, Mrs. Thomas Whiffen, Charles Milward, John Bowers, and George Backus have been engaged for the six characters. The services of Alice Brady and Mr. Milward are loaned to Mr. Bartholomew for this occasion by William A. Brady, his daughter retiring from the cast of *The Family Cupboard* and Mr. Milward being drafted from *Bought and Paid For*, in which he has been playing the leading male character for the past year. The scenes of the new play are laid at and near Coronado Beach, Cal. Rehearsals are under way at the Forty-eighth Street Theater.

### "FIREFLY" OPENS ROYAL THEATER

The Royal Theater, at the junction of Westchester and Bergen avenues and 150th Street, the Bronx, is getting good houses nightly since its gala opening two weeks ago. The new playhouse, which is under the direction of John Cort and Frank Gersten, has a seating capacity of 2,500 and leaves nothing to be desired in the matter of comfort and service for the patrons and luxuriance of decorations. The theater is fully abreast of the latest ideas in playhouse construction.

The Royal will present Broadway successes at popular prices for one-week stands. The one dollar price for orchestra seats will be the limit.

### IN "SOMETHING FOR NOTHING"

As announced in *The Mirror* several weeks ago, Douglas Fairbanks will appear first this season in *Something for Nothing*, the Porter Emerson Brown comedy which was tried out in Atlantic City under the title of *520 Per Cent*. The play will be produced late this month. In support of Mr. Fairbanks will be: Mrs. Stuart Robson, Pauline Duffield, Amy Rodge, Cecelia Clay, Patricia Collings, Edward Gillespie, Archie Boyd, William Keough, Harold Grau, Charles E. Verner, George Barber, Mr. Quinn and others.

### NEIL O'BRIEN'S MINSTRELS

Neil O'Brien and his great American Minstrels opened their second season July 31, and have been enthusiastically greeted all along the line. During the very hot spell last month for one week, commencing Aug. 18, the "show" played to a gross of \$5,521 in six one-night stands. Newspaper comment is exceedingly favorable wherever the organization appears.

### EDITH TALIAFERRO'S PLAY NAMED

The title of the new play by Rachel Crothers, in which Mabel and Edith Taliaferro will appear under the direction of Joseph Brooks, in association with Klaw and Erlanger, has been definitely settled upon as *The Wisdom of Youth*. Rehearsals of *The Wisdom of Youth* began last Thursday at the Liberty Theater. It will be seen in New York shortly.

### HARRY BLANEY'S BUSY WEEK

Harry Clay Blaney, general manager for the Blaney-Spooner Amusement Company, had a busy time of it last week. Monday he went to Providence, R. I., to witness the performance of their company presenting *One Day*. Tuesday he spent in Brooklyn rehearsing and watching a performance of the new Blaney production of *Sold for Money*, now playing the Stair and Havlin

time. Wednesday he went to Philadelphia to look over his American Theater Stock company, where he saw *The Butterfly on the Wheel*. Thursday he journeyed up to the Bronx and saw Cecil Spooner playing *Hawthorne of the U. S. A.* Friday he went to Baltimore, looking at a certain theater that may become a Blaney stock house soon. After that Mr. Blaney said he felt as if he had played one-night stands and fled to his country home at Center Moriches, L. I., where he rested Saturday and Sunday. Mr. Blaney reports business very good.

### CASTS OF LIEBLER PRODUCTIONS

Here are the principals of the casts of the first four productions sent on tour by the Liebler Company:

With *May Irwin in Widow by Proxy*—Orlando Daly, Clara Blandick, Alice Johnson, Helen Weatherly, Fell Trenton, Joseph Woodburn, Arthur Bowyer, and Helen Orr Daly.

In *Joseph and His Brethren*—Brandon Tynan, James O'Neill, Pauline Frederick, Henry Harmon, W. L. Thorne, Celia Storm, Ruth Rose, W. T. Carleton, Charles D. Herman, Leopold Profelt, Charles MacDonald, Brigham Boyce, George C. Gunther, Malcolm Morley, Irving Morange, Sydney Carlisle, Harry Melick, Robert Page, Vernon Steele, Charles Dowd, Irma Lerner, Cordelia Macdonald, Jefferson Lloyd, J. K. Whitmore, Jane Ferrell, Norma Russell, Blanche Fisher, Charles Rogers, Franklin Pangborne and about two hundred others, truly a remarkable cast, both in quality and numerical strength.

In *The Garden of Allah*—Lawson Butt, Sarah Truax, John Blair, Frank Kingston, Mlle. Padma, Florence Lester, Antonio Salerna, Harry Ford, Franklin Hurligh, William Jeffrey, Thad Grey, and the thirty Arabs imported from the scenes of the play. With *George Arliss in Disraeli*—Violet Heming, Margaret Dale, Mrs. George Arliss, Lella Repton, Maire Quinn, Arthur Eldred, Charles Harbury, Oscar Adye, Henry Carrill, Dudley Digges, Cyril Courtney, Harry Chessman, A. van Cleaf, St. Clair Hayfield.

### FOURTH "PEG" COMPANY

Having concluded that Peggy O'Neill, a young actress who came into his office recently, would be able to play Peg o' My Heart, Oliver Morosco has made arrangements to send out a fourth company of the Hartley Manners comedy. This will open Oct. 6, and play for some time in the vicinity of New York. Miss O'Neill's selection followed the announcement that Mr. Morosco would like to meet in his New York offices young women who were so eager to be stars that they would follow his directions for two years. He agreed, according to the announcement, to make the young lady he selected a star in a Broadway production within three years.

He chose Miss O'Neill out of the applicants, and a company was gathered for her. After the season she will go to Los Angeles and play in stock there during the summer, probably in a Shakespearean comedy. Last year she was in Henry W. Savage's company, *Top o' the Morn*. She started on the stage in the chorus.

### "LAVENDER AND OLD LACE" COMPANY

The roster of the company presenting *Lavender and Old Lace*, and opening at Louisville under the United Play Company's management, is: Mary Enos, Grace Ferrard, Gertrude Keith, Pauline Eckhardt, Robert Brister, Robert Jones, Frank Dawson, Cal P. Coast, manager, Harry Rowe, carpenter, Al. Hannacker, property man, Harry Lester, electrician, Joe Leah, business-manager, J. J. Gilmore.

### ACTORS FROM ELLIS ISLAND

Taking them as they come, George C. Tyler will recruit the extra actors in General John Regan from the Irish immigrants landing at Ellis Island. General John Regan is an Irish comedy, written by an Irishman, George A. Birmingham, with the scenes laid in Ireland and the parts played by Irishmen. The last act shows a public ceremony to which the townspeople flock, and it is for this scene that the immigrants will be gathered in.

### METROPOLITAN OPERA HOUSE STAYS

President George F. Baker, of the Metropolitan Opera and Real Estate Company, has given out the following statement through his secretary:

"I am not aware of any plans or arrangement to change the present site of the Metropolitan Opera House."

### CLAYTON-ROBBINS MARRIAGE

Alice May and Clayton Robbins, members of the Come Over Here company, at the London Opera House, were married at the Bloomsbury (London) registry Sept. 15. Mr. Robbins is a graduate of Princeton, has sung in concert in this country, and is now filling his first theatrical engagement.

### HE WILL COME BACK

The joyful tidings are heard from Chicago that Arnold Daly contemplates a return to New York in the near future. It has been announced seriously that he is preparing to withdraw from the cast of *The Double Cross*, to begin rehearsals for *General John Regan*.

### MERRY BIRTHDAY PARTY

Sidney Stone Gives the "Stop Thief" Company a Round of Pleasure

Immediately after the performance of the Cohan and Harris production of *Stop Thief*, at the Brandeis Theater, Omaha, Tuesday evening, Sept. 10, a merry little party assembled in the parlors of the Rome Hotel, guests of Mr. Sidney Stone, on the occasion of his birthday anniversary.

His guests consisted of his many friends in the company. At midnight Miss June Keith and Mr. Stone led the march to the banquet hall, the beautiful olive room of the Rome. Covers were laid for twelve. Nothing had been overlooked in the form of a superb menu and choicest wines. Many toasts were given and good wishes exchanged, alternating with an excellent musical programme.

At 2 A.M. the scene was changed to the ballroom, where every possible variation of waltzes, two-steps, turkey trots, bunny hugs, tangos, and "the Nebraska dip" were the order. At 4 A.M. autos were in waiting and Mr. Stone again surprised his guests with another innovation to conclude this round of pleasure by having the autos play a sort of follow-the-leader game in a two-hour spin about Omaha and Council Bluffs, visiting all points of interest; and at 6 A.M. the entire party reached the starting point, having spent one of the most delightful evenings with one of the most delightful of hosts.

Among those present were Miss June Keith, Miss Marie Vaughn, Miss Emma Campbell, Miss Laura Walker, Miss Gladys Wilcox, Messrs. Elmer Booth, Albert Tavernier, Joseph D. Mill, John McCabe, Sidney Mason, W. H. Mortest, and Sidney Stone.

### BUD, ACTOR DOG, DIES

C. Fielding Davies, His Owner, Recovering from Bites Sustained While Trying to Save Him

C. Fielding Davies, whose right hand and forearm were so terribly lacerated by his trained dog "Bud," when the animal was trying to free himself while caught between the elevator and shaft in the Astor Building, last week, is rapidly convalescing under the treatment of Dr. Long, of the Remington Hotel.

Mr. Davies sustained his injuries by reaching down to rescue the animal, which imbedded its teeth into him while in its desperate situation, having been accidentally pushed between the floor and the car. "Bud," after examination, proved perfectly normal, with the exception of slight symptoms of softening of the brain caused by overtraining. "But died a few days ago. The dog will be remembered by those who attended the performance of *Get-Rich-Quick Wallingford*, as he traveled with the company all over the country. He held his audiences unassisted as he crossed the stage. He was a good actor.

### BOSTON'S PLAY CENSORSHIP

Mayor Fitzgerald Gives Notice to Managers Regarding Permissible Plays

The Mayor of Boston, John F. Fitzgerald, rounded up managers of Boston theaters at the City Hall last Thursday and lectured them on the class of plays he will tolerate this season.

"Only shows concerning which there is no question of decency will be permitted," declared his Honor, who also called attention to the character of some plays which were taken from the stage in New York and warned his visitors against them. He counseled theatrical managers to discuss with the playwrights the character of plays. If this were done at different times there would be a distinct gain in the moral atmosphere of the stage, he felt.

### "THE ROSE MAID" ON TOUR

On Saturday night *The Rose Maid* was presented at the Opera House in Paterson, opening a road season under the management of Frank C. Payne. Not at all discouraged by the fact that the opera lost heavily on the road last year, Mr. Payne, who was general manager for Werba and Luescher, the producers, secured backing and leased it from them. He will be with the company himself this season. A number of songs have been taken out and livelier measures with more of a "rag" effect have been put in. More prominence is also given to tango dancing. The play will be given principally on one-night stands. In the cast are Florence Miller, Juliette Lange, Edwin A. Clark, Evelyn Hamilton, Lew Lederer, Jack Holden, Beatrice Balfour, Oralia Collins, Walter Leibmann, Ben Macomber, Marie Greiner, Helen Thompson, and Theresa Claremont. Harry Levy, formerly of the Russian Symphony Orchestra, has been engaged as conductor.

### HIGH-WATER MARK REACHED

The Al. G. Field Greater Minstrels played Asheville, N. C., one of the principal cities in the S. A. Schloss circuit, Sept. 6, to \$2,156.75. These are the actual receipts, not being boosted one penny. The same day Mutt and Jeff played Wilmington, another Schloss town, to very large business.

### MAUDE ADAMS SAVES COUNTRY HOME

Maude Adams's country home, "Sandy Garth," at Lake Ronkonkoma, L. I., which was advertised for sale for taxes by the sheriff of Suffolk County, was saved to the actress by the payment of double taxes. Miss Adams paid arrears and penalty. The property comprises about 500 acres and is valued at \$150,000.



MAUD CAMPBELL

### TO PREVENT FIRE IN THEATERS

Philadelphia is another of the large communities that have joined in the movement for prevention of fires in theaters. The city will be divided into six districts, in each of which there will be a fireman inspector and six men who will make daily reports of their findings to Director Porter, of the Department of Public Safety. They will be responsible for all the theaters of the city and make inspection visits to all sections, checking up the work of subordinates. Many of the old playhouses have been remodeled to conform with the requirements of the new ordinance.

### MR KLAU HAS TASTE OF BLACK HAND

Marc Klaw should be able to write a Black Hand drama.

Last June Mr. Klaw received a letter postmarked Avellina, a small island off the coast of Sicily, directing him to send \$5,000 to the Black Hand and address the package to "Signor Salvatore Massone di Alfonso, Napoli Continua per Sanerchia Italia, Italy, Province of Avellina." If he failed in this, by the end of June he would be killed by representatives of the band in New York.

Mr. Klaw reported to Deputy Police Commissioner Dougherty, who took it up with the Italian Consul General, who reported it to his government, with the result that Salvatore Massone, the son of the man whose name appeared in the threatening letter, who admitted that he is the head of the band, is now under arrest here.

### MAY RETURN TO ALIMONY CLUB

Theodore Roberts, after six months' sojourn in Ludlow Street Jail, which was to have purged him from future payments of alimony to his wife, Lucy Roberts, now faces the possibility of returning to the hospitality of Sheriff Harburger, Justice Delaney, of the Supreme Court, informed Mr. Roberts that such was the status of the case, and ordered the distracted histrion to pay the accumulated \$1,750.

### USHER BECOMES ACTOR'S WIFE

Myrtle Willis, eighteen, an usher at the Palace Theater, Baltimore, was married to Sydney Berliner, a vaudeville performer, on Sept. 15. The pair slipped out of the theater, after the matinee performance, to the paragonage of the Bennett Memorial Church, and were made man and wife by the Rev. C. M. Yost. After the wedding supper they returned to the theater and took up their respective duties. Mrs. Berliner as usher for the last time. The two met for the first time on the preceding Monday.

### AL. G. FIELD WILL CELEBRATE

Al. G. Field's annual custom of giving a banquet, celebrating the termination of his company's year and the beginning of the next, found no exception this year. The twenty-fifth annual banquet of the company was given in Columbus, Ga., and it so happens that the dates of the company will see it in Columbus, Ga., on Oct. 6 this year. The Al. G. Field Minstrels were organized in Columbus, O., July 4, 1888. It is the oldest theatrical organization in this country.

### MRS. TEAL'S LIABILITIES \$16,245

Schedules in bankruptcy filed Sept. 12 by Mrs. Eleanor Margaret Teal, wife of Ben Teal, No. 1 West Sixty-eighth Street, showed liabilities of \$16,245 and assets of \$1,500 in furniture. A petition in bankruptcy was filed against Mrs. Teal, who is the wife of Ben Teal, the stage-manager, on Aug. 23. There are eighty creditors, and the debts are for breach of leases, \$3,038; rent, furniture, antiques, gowns, furs, laces, lingerie, carpets, groceries, etc.



# NEWS OF OTHER CITIES

## BROOKLYN

"The Blindness of Virtue" Followed by "Kiss Me Quick"—Law Fields Scores

The Majestic Theater opened its regular season with Law Fields and his magnificent production of "All Aboard" Sept. 15-20. The famous comedian was given a royal welcome by Brooklyn theatergoers. Kate Elmore was seen in the role formerly played by George Morahan.

"The Blindness of Virtue" proved to be a stronger attraction than had been expected by the management of the De Kalb Theater. The production was heartily approved by almost all the houses.

Otto Skinner appeared in "Kismet" at Teller's Broadway Theater, and drew exceptionally good-sized houses. Walter Cluxton, Morie Maddern, and Rosa Oates were among the new members seen in the cast.

W. Warner was at the Montauk Theater in "The Ghost Breaker." Brooklyn theatergoers did not take to the offering with any unusual amount of interest.

Thurston, the magician, pleased large audiences at the Gayety Theater. His veritable act continued to be his although the Lady and the Lion mystery received close attention.

J. LAMOR DAUS.

## BUFFALO

Doris Keane Opens Season as a Star Both in Name and in Fact

George Evans and his Honey Boy Minstrels score strongly at the Star Theater Sept. 15-20. Joseph and His Brethren Sept. 22-27.

In romance at the Tack Theater Sept. 11-15. Doris Keane, now a full-blown star, triumphed. Good houses. Blanche Hinz at the Tack Sept. 15-20. Supported by Harry Comer and a lot of pretty girls met much success. When Gladia Smiles, Well patronized. Within the Law Sept. 22-27.

Goldin, the illusionist, headed the bill at Shea's Sept. 15-20, with Mable Serra featured, as was Bert Lerz, while Sabotti and Tiorney met the house at every performance. Billy Van and the Beaumont Sisters, with Willis Holt Wabefeld as a special, Sept. 22-27.

The Rosary has not lost any of its attractive power as shown by the immense audiences at the Majestic Sept. 15-20. The Old Homestead Sept. 22-27.

May Howard and her Girls of All Nations entertained at the Garden Theater Sept. 15-20. The Mirth Makers Sept. 22-27. Noble's Beauty Show met with a enthusiastic reception at the Lafayette Theater Sept. 15-20. The co. presented Miner's Big Frolic Sept. 22-27.

The new Loric Sept. 15-20 set before its patrons a bill of mystery and fun. (Oaio) headed the bill.

J. W. BARKER.

## SYRACUSE

"Shadowed" First Sees Light of Day at the Empire Theater

The Red Rose at the Empire Sept. 15, 16 was enjoyed by fair-sized audiences. That melodramatic favorite, East Lynne, in pictures drew large houses at the Empire Sept. 15-20. At the Bastable Sept. 11-15 Life's Shop Window attracted well. Beauty, Youth and Polly held the boards Sept. 15-17, and had the benefit of Tom McLean's clever comedy work. Business good.

Shadowed, under the management of James Forbes, was at the Empire three days last week. It is a crook play of the type made familiar last season. Billie Burke in Amazons was here Saturday.

E. A. BURMAN.

## SCHENECTADY

Robinson's Gracie Girls Sept. 11 drew two well-pleased capacity houses. Uncle Tom's Cabin played to his business Sept. 12. Mutt and Jeff Sept. 13 entertained two large audiences. By far the most artistic offering of the season was Sothorn and Marlowe's presentation of The Taming of the Shrew Sept. 17. A full capacity audience immensely enjoyed the work of these two Shakespearean stars. The Follies of Pleasure Sept. 18. Billie Burke Sept. 19. Stop Thief Sept. 20. The Red Rose Sept. 22. Damaged Goods Sept. 23. Emma Trentlin in The Firefly Sept. 24.

The Spring Maid at Proctor's Sept. 17 drew two large audiences, despite the opposition of Sothorn and Marlowe at the Van Oort.

NAT BARR.

## ROCHESTER

Joseph and His Brethren met with a good reception at the Lyceum Sept. 15-20. At the Baker Armstrong's A Romance of the Underworld was well presented Sept. 15-20. William Corbett's revival of The Silver King at the Baker Sept. 11-15 was well received. Billie Burke was seen for a single performance of the Amazons at this playhouse Sept. 22.

The current week's offerings at the Baker's The Rooster, Wilfred Clark in a new farce. A Wife for an Hour, is the offering at the Temple. Little Women is playing at the Shubert. Last week the Shubert was given over to the Victory pictures, which drew well.

The family presented an interesting vaudeville bill last week, headed by Merlino, magician. Robert's Beauty Show is the current offering at the Corinthian. The Trocadero Burlesquers played last week. Beauty, Youth and Polly was a real hit Sept. 8-14. "Black" Owner, of this co. is stuning his swan song, and crowned his heart to say that it is not a "Patti act." Owner is now owner of two co. on the Columbia Wheel, and is growing faster.

The Gordon Photoplay house is presenting sensational feature films, and, of course, making good business. The Grand shows star pictures. The Geneva, Victoria, Colonial, Bloodbore, and Pittsburgh Hall (pictures), are doing well.

HOMER HOGAN.

## NEWARK

The Brownell-Stark Stock co. at the Shubert presented Love Watches last week. Mabel Brownell gave a delightful portrayal of Jacqueline. Clifford Stark was excellent as the husband. Sharing the honors with the co-stars is Edward Van Sloan as the absent-minded lover.

The Woman in the Case is the current offering. Officer 666 was presented at the Orpheum Theater Sept. 15-21, with a splendid cast including Ernest F. Evans, Sydney Seaward, John Morris, Harold Howard, and Julia Nard.

Aida was given by the Royal Grand Opera co. at the Metropolitan Sept. 15. Ringlito Sept. 22. Stop Thief at the Newark Sept. 22. Arizona pictures was at Olympic Park Sept. 15-21. The Columbia Burlesquers played large audiences at the Empire Theater Sept. 15-21. Edwin Stevens as headliner crowded Proctor's Sept. 15-21.

GEORGE S. APPLING.

## JERSEY CITY

Varied Feast of Entertainment Provided Along the Jersey Shore

The Round Up drew large audiences to the Majestic Theater Sept. 15-20, and a very good performance of the play was given. The cast is excellent. The Littlest Rebel Sept. 22-27. A Romance of the Underworld Sept. 20-Oct. 4.

Woman Against Woman at the Academy of Music Sept. 15-20 brought out the qualities of the stock co. and the patronage was very good. Mary Louise Malloy and Ruth McCaskey and the two leading female roles. Charles Miller is good in the character part, and James Marr makes good as Sir Arthur. The Card King of the Coast Sept. 22-27. King and Queen of Gamblers Sept. 20-Oct. 4.

Mary Madison and a sextette of other girls are the big ones in an act called The Dancing Girls, which heads a fine bill at the Orpheum Theater Sept. 15-20 to immense patronage.

The regular season at the Monticello Theater opened Sept. 15, when Manager Bonstein offered The Three Military Maids, headlining a strong vaudeville bill. Kinemacolor pictures are shown. Joe Edmonds, Maxwell and Curran, and Winton and Smith divided honors at the Lox Cabin and Jersey Airline Sept. 15-20. Season closes Sept. 27.

Mistress Nell is the bill at the Gayety Theater, Hoboken, where the new stock co. is gaining daily favor. Frances McGrath has the name part, and she is very good. Frank Fielding is the Duke, and Frank Mattison as the Duke, were very good support. Over Night Sept. 22-27.

The Woman Sept. 20-Oct. 4. The Roseland Girls were at the Empire Theater, Hoboken, Sept. 15-20, to immense business. Follies of the Day Sept. 22-27.

Hawthorne of the U. S. A. is drawing great houses at the Broadway Theater, Bayonne, where Schiller's Stock co. is appearing to advantage. (Joe) Forbes and Rita Knight are well cast. The Taming of the Shrew Sept. 15-20.

Dolly Lewis and her co. of ten people are appearing at the Bayonne Opera House in Miss 318.

Lynn Overman and co. in a sketch heads the list at the Hudson Theater, Cullen Hill, Sept. 15-20, where business is very good. Henry Wolf, of this city, ahead of the Honey Girls Burlesque co., is home for two weeks while the attraction is playing in New York.

WALTER C. SMITH.

## PATERSON

Madame Schumann-Heink Hears Royal Grand Opera Company's "Aida"

The Opera House continues to prosper under the management of Burton Mark, who has offered some first-class attractions. Peg o' My Heart Sept. 8, 9 drew fine houses. The Royal Grand Opera co. presented Aida Sept. 10 to a fine house. Madame Schumann-Heink occupied one of the boxes. Baby Mine, closed weekly numbers Sept. 12, 13. Yiddish pictures Sept. 15 pleased. The Royal Opera co. repeated Aida Sept. 16. Stop Thief proved the banner laugh producer of the present season. The co. was exceptionally good. The Rosemaid Sept. 20.

The Lyceum was thronged with well-pleased patrons Sept. 15-20. The Littlest Rebel, with Mary Miles Minter as Little Virginia, was the magnet. Manager Wilber offers The Round Up Sept. 22-27.

At the Empire the players did not fare so well Sept. 15-20, despite the fact that they gave an exceptionally good performance of The Gamblers. Ralph J. Herbert in the role of Wilbur Emerson handled the part well. Walter B. Seymour, Lois Howell, and Marion Hutchins appeared to very good advantage. The White Sister is in rehearsal for Sept. 22-27.

The Watson Sisters drew fine week of Sept. 15-20 at the Orpheum. Billy Watson's Girls from Hamovland Sept. 22-27.

At the Majestic business is always running along fine. Vaudeville and pictures continue to be the offering.

JOHN C. BUSK.

## PITTSBURGH

"Snow White" in Smoky City, but It's Only a Play—Pitt Players Please

Snow White and the Seven Dwarfs pleased young and old at the Alvin Sept. 15-20. Juliet Day made a charming Snow White, and Olive Tennie was a splendid Queen. Ada Deaves is credited with a fine piece of acting as Witch Hex. Manager Reynolds announces When Gladia Smiles Sept. 22-27.

The Nixon had Fine Feathers week of Sept. 15, and drew good houses. The cast included Robert Nelson, Wilton Lackaye, Max Pisman, Sam Corbhan, Lorena Dickson, and Lolita Robinson. H. R. Warner in The Ghost Breaker the current week.

The Davis Players were seen at the Dunsmuir Sept. 15-20 in Forty-five Minutes from Broadway, their first musical venture, and the offering was successful in every respect. Irene Oehler as Mary made a decided hit, as did also Thurston Hall in the role of Kid Burns. Good support was given by Dennis Harris, Jessie Pringle, Henry Dunn, and Helen Travers. The Master of the House this week.

Life's Shop Window at the Lyceum last week was a good drawing card. The co. included Walter Todd, Gretchen Sherman, Harvey D. Hays, Fred McHart, in Old Kentucky the current week.

The Pitt Players were seen in The Chaperon at the Pitt last week. The offering was excellent. Hall made a charming chaperon, and Robert Glicker was cast as Jim Ouden. William Bonnell did a good piece of acting as the titled for-

cigner. For their third offering, these players are offering Salvation Nell Sept. 22-27. The Grand had a bill consisting of twelve good and varied acts Sept. 15-20, the headliner being Leroy, Talma and Bosco. Jesse Lacky's The Red Heads is the headliner this week. The Gayety billed The Gaiety Girls last week. The London Belles follow.

DAN J. FACKIN.

## CALGARY

Appendicitis Causes Clifford Robertson of "Officer 666" to Drop Out

Officer 666 at the Sherman Grand Sept. 8-10 was greatly enjoyed by good audiences. Orpheum vaudeville occupied the house, as usual, Sept. 11-15 the big hit being made by Nellie V. Nichols, who made so many friends on her last visit. The Barrier Sept. 15-17. Vaudeville Sept. 18-20.

At the Empire there was another good bill of Pantheus's vaudeville Sept. 8-13, headed by a beautifully staged pantomime dance offering. The Serpent of the Nile. The other acts were fully up to the standard. Good business.

Clifford Robertson, stage manager of Officer 666, who also played the part of Whitney Barnes, was attacked by appendicitis while in Regina, but after lying out for a few days at the hospital he is now only to have to give it up and return to New York for an operation.

Mr. W. T. Tisdale, manager of the co., played his part until another man could be brought from New York, and considering that it was his first stage appearance has every reason to feel proud of his work.

Mr. Lacky arrived in Calgary Monday, and played Wednesday evening, giving an excellent performance.

GEORGE FORDMAN.

## SCRANTON

Sothorn and Marlowe and their splendid co. save Shakespeare's Twelfth Night Sept. 19 to an almost capacity house at the Lyceum. Julia Marlowe gave a delightful interpretation of Viola, and E. B. Sothorn as Malvolio was fine. All the other parts were ably sustained. The play was superbly staged. Edison's Talking Pictures Sept. 11-15 to excellent business.

Uncle Tom's Cabin Sept. 15, 20. Trail of the Lonesome Pine Sept. 23. Damaged Goods Sept. 24. Ahorn's Grand Opera co. Sept. 27.

The vaudeville season at the Poli opened Sept. 15 with Lacky's The Three Beautiful Types as a headliner.

The Dandy Girls were at the Star week of Sept. 15, and pleased very good houses. The Rector Girls week of Sept. 22.

The week recital by Madame Schumann-Heink at St. Luke's Parish House Sept. 12, was a brilliant success, both musically and financially. Madame Schumann-Heink was formerly a Scranton girl. Eleanor Reynolds, she went to Berlin, where she was prepared for grand opera, and is now a member of the Grand Opera of Berlin.

Scranton is justly proud of her. The U. S. Marine Band will be at Town Hall Oct. 6.

C. B. DUKMAN.

## PROVIDENCE

What Happened to Mary was the initial attraction at the Providence Opera House, with Olive Winham. Her efforts were well received and, supported by good cast, drew good houses week of Sept. 15-20. Buntz Falls the Strains Sept. 22-27.

Rebecca of Sunny Brook Farm enjoyed a good week's business at the Colonial Sept. 15-20. A Romance of the Underworld Sept. 22-27.

The Empire Stock co. was seen in Our Wives week of Sept. 15-20, with excellent results. Marion Ruckert and Homer Barton were well cast in the leading roles. Good business prevailed. The Price Sept. 22-27.

The Graceland at the Westminster Sept. 15-20 to good houses.

Neptune's Garden proved an elaborate and most pleasing headliner for the current bill at Keith's. Bonnie Hay made her initial appearance with the Empire Stock co. last week. Miss Hay will play immense roles during the remainder of the season.

H. P. HYLAND.

## STAMFORD

At the Alhambra The Firefly appeared Sept. 9, matinee and night, to enormous business. A well-balanced cast headed by Edith Thayer gave a most creditable performance. Way Down East Sept. 22. Mutt and Jeff the next season, manager of the Alhambra, closed Sept. 9 for a well-earned vacation. It was through her efforts that the Alhambra witnessed one of its most successful seasons.

ROY H. WISDOM.

## HARTFORD

At Parkers's Theater week of Sept. 15, Colan and Hilda presented Seven Keys to Baldpate, by George M. Cohan, for the first time on any stage. It is a very exciting farcical melodrama that delighted local audiences. Wallace Addinger was not able to take his role till Wednesday. George M. Cohan appearing in the lead temporarily.

The farewell offering of the Poli Players was The Traveling Salesman, and a very popular gentleman he proved to be. In all the long season of twenty weeks only two poor plays were presented.

LAWRENCE SHAW.

## MONTREAL

The Garden of Allah was the attraction at His Majesty's Sept. 15-20. It is a beautiful scenic production, though rather long drawn out. Sarah Truax, Lawton Surt, and John Hale played the leading roles. The week of Sept. 15-20.

With the Law proved a big drawing card at the Princess Theater. Catherine Towner, Marie Fitzgerald, Jean Archer, Harold Hartnell, and Geo. A. Wright were chief scores in an all-around good cast. Peg o' My Heart Sept. 22-27.

The Orpheum presents a varied vaudeville bill. A Japanese tabloid opera, The Maid of Ninjabar, is the headliner at the Franciscan. The Liberty Girls, featuring Mat Kennedy, are the attraction at the Gayety. The Metropolitan Trio and Norbert the Violinist are the features at the Imperialist. L'Aletheia is the bill at the National.

W. A. THURMAYNE.

## TORONTO

In Edward Sheldon's The High Road, at the Princess, Mrs. Fiske gave careful and sympathetic delineation of the character of Mary Fane. As Winfield Barnes Eugene Crumedy was excellent. Kenneth Hunter and Arthur Ayres did full justice to their respective roles. The Quaker Girl Sept. 22-27.

Peg o' My Heart proved itself a play of considerable merit as presented at the Royal Alexandra. Elsie Ryan quite activated the audience. Fanny Addison Pitt was well received. Snow White and the Seven Dwarfs Sept. 22-27. Sarah Padden presented Klondike at the Grand. Her interpretation of Maggie Shultz was all that could be desired, aided by a strong cast, of whom W. A. Hall and H. K. Hamilton deserve special mention.

At Shea's the Melodramas of Boston headlined. Vera Michelena had a good singing turn. William Hawtrey and co. in Old Nick and Co. pleased. Laddie Cliff, ever popular in Toronto, again delighted us all.

H. CHURCHMAN LANSING.

## SPOKANE

Fire-Destroyed Auditorium to Be Rebuilt—Expected to Open in January

The morality play, Everywoman, with Adele Blood in the title-role, played to big business Sept. 8-13 at the Auditorium. Theatergoers voted it the most remarkable production shown here this season.

After negotiations extending over two days between B. Insinger, manager of the Hootchbank, owner of the Auditorium Theater, and Calvin Bellin, Sidney Rosenbaum, and Dan Weaver, representing the old owners, a loan for five years on the new Auditorium has been closed. The following plans were announced by Mr. Bellin: "The entire theater will be thoroughly renovated and remodeled, and will be an absolutely new theater by Jan. 1 at the latest, when we will resume our season's bookings. Until that time productions booked for this theater will be shown at the Spokane Theater."

An opera, in which several hundred students of the North Central High School will try for places, has been announced by C. Otto Allen, head of the Department of Music. Mr. Allen has selected the opera, Rigoletto, by Giuseppe Verdi. It will be staged some time in December.

W. A. MCCALL.

## SAN DIEGO

Western Company of "The Lure" Stopped Over at San Diego to Packed Houses

The Kinemacolor was at the Barnhart week of Sept. 8-13, and with a first-class performance and a few novel advertising stunts succeeded in packing the house to capacity.

The Lure was here to packed houses Sept. 14-16. The Lyceum Stock co. showed Much Ado About a Nothing, and Her First, a comedy in three acts, week of Sept. 8.

The Night Birdies were the headliner bill at the Savoy, to packed a good bill Sept. 8-13. The Empress offered Grace Cameron and Dorothy's Playmates to packed houses Sept. 8-13.

Margaret Hill, late inmate of the Lyceum stock co., offered a new sketch, The Last Days of Pompeii, at the Savoy Sept. 12. After the change the act will probably be seen at the Eastern circuit.

Four hundred delegates to the Motion Picture Managers' League of California, meeting the city for a four-day convention Sept. 21-24. The Motion Picture Managers' League, meeting the city for a four-day convention Sept. 21-24. The Motion Picture Managers' League, meeting the city for a four-day convention Sept. 21-24.

## WINNIPEG

Oscar Figan in Dr. De Luss was at the Walker week of Sept. 8. Henry Arthur, the Rainbow week of Sept. 15. The Hilda Faversham in Julius Caesar for week of Sept. 22.

The Permanent Players, at the Wisconsin presented The Rejuvenation of Aunt Sarah, with Blanche Chapman as Aunt Sarah. Her work was well received, as was Mr. Van Dusen as the doctor. This is a strong co., and business grows each week. The Talker week of Sept. 13. The Million Sept. 22.

Orpheum has a strong bill for week of Sept. 15 with Kathryn Richter as headliner. Orpheum bills draw large houses each week.

Court by Girls, headliner at the Empress week of Sept. 15. Sullivan and Constance head annual Road Show in the principal attraction this week.

The Strand (vaudeville) has secured two new-incomes as a very attractive house, putting on good bills and doing good business.

Mabelle (moving pictures) has among its attractions for the near future Mabelle Felly in Moths. Mabelle Felly played with the Permanent Players at the Winnipeg, hence the interest the Winnipeg people take in anything she does.

GEORGE H. McFARLANE.

## OTTAWA

Maudie Adams in Peter Pan Sept. 15, 16 crowded the Russell with delighted audiences. May Bottom in Mrs. Mat Plummer Sept. 15-20. The Garden of Allah Sept. 22-27.

The following are drawing crowded houses at the Dominion Sept. 15-20: Frank Wood and Bessie Wyke in Good Night, Good Luck, Goodbye. Dore Austin and co. in The Widening Moral. Ben Beyer and Brother. Maud and her. Hilda O'Leary. Maud and her. The Thaw pictures.

J. H. DE LU.

## EDMONTON

At the Empire Lein Glaser carried all before her leading a strong vaudeville bill Sept. 8-13. Officer 666 Sept. 11-15 to big business.

Boyle Woolfolk's tabloid musical comedy, A Winning Mile, with Grace Maniere in the title-role, and Johnny Phillips as J. Bartholomew, was featured on a well-balanced bill at Fane's the week of Sept. 8.

At the Lyceum Grace Aylenworth, leading woman of the Permanent Players, had the same part in The Girl of the Golden West the week of Sept. 8, and played the role creditably—above the conventional. She was ably assisted by Barrow Le Paige, James Ross, William Cole, E. C. Edwards, Hazel Stone, and other members of the co. Good business. Moving Mary Ann week of Sept. 15.

ALFRED WOOD.

## ELGIN, ILL.

Boyle Woolfolk presented Max Elmer in The Sunny Side of the Street at the Grand Theater Sept. 11-15, and it pleased greatly. This tabloid musical comedy is above the ordinary, the chorus is good, and their business here was excellent. The first half of week Sept. 15 the Grand had vaudeville. The Wolf (tabloid) Sept. 18-20.

Moving pictures continue to be displayed at the Orpheum, Temple, and Star.

W. A. ATKINS.







# FROM CHICAGO

Next Week To Be a Big One  
For Windy City Playgoers.  
"Winning of Barbara Worth,"  
Doris Keane, and Brieux Play.  
Among Attractions Scheduled.  
"Within the Law" Ends Run.

MIRROR BUREAU, SUITE 61,  
GRAND OPERA HOUSE BUILDING.  
CHICAGO, Sept. 23 (Special).—The new season at the Grand Opera House Monday with a new attraction and a new manager. The former is a dramatization, by Edwin Milton Royle, of Harold Bell Wright's novel, "The Winning of Barbara Worth." The latter is Mr. Sam Lederer, who formerly controlled the destinies and the box-office receipts at the Olympic. Mr. Lederer has large throngs of friends who wish him all sorts of success on Michigan Boulevard, haunt of alleged blabbers. Mr. Lederer brings to the Grand Opera a genial personality that will insure this theater quite a human touch—something it needs.

Other interesting attractions are on the threshold. Doris Keane, actress of ability and charm—and much mentality for one so attractive—will come to the Princess next week. That is why Manager Doyle wears a smile, for he believes Romance will get an enthusiastic welcome in Chicago. I trust so, for author Sheldon was not any too fortunate with two of his plays in his home town last season.

Joe Howard's Comedy Theater, once the Whitney, opens Oct. 3 with a Broadway Homecoming. Rehearsals are under way at the theater.

Next week, the kiss-me-if-I'm-sterilized play, "Damaged Goods," will be on view at the Blackstone, under the auspices of the American Society of Sex Hygiene and the American Vigilance Association. I suggest to the press agent that he give free tickets to every couple that gets a marriage license at the City Hall.

At the Majestic, this week, Maurice Levi, bandmaster and composer, shares honors with the Pinafore Kiddies, who are giving a tabloid version of Pinafore. George Demerel and a considerable company are at the Palace in a Viennese operetta, "The Knight of the Air," by Leo Stein. The Colonial, McVicker's and the Great Northern Hippodrome bid for favor with a number of snappy acts.

This is the last week of Rose Stahl, in "Maggie Pepper," at the Blackstone. It is the second week of the Governor's Lady at Powers. The Lady of the Slipper, with Elsie Janis and Montgomery and Stone, is playing to large houses at the Illinois. There are three matinees a week. The prices are \$2.50. This week will be the final one of "Within the Law," with Margaret Livingston, at the Olympic. The run has been almost a sensational success—not quoting the press agent. A trip to Washington, at the La Salle, has Adele Howard in the cast now. Business is big at the Auditorium, where "The Whip" is being presented. "Ston Thief," at the Grand Opera House, is also doing well. This is the fifth week of William Hodge, in "The Road to Happiness," at the Garrick. "The Miserable Pictures" are still on at Orchestra Hall.

The outlying houses have unusually excellent offerings. "The Butterfly on the Wheel" is at the Victoria. The "Man from Hoot" is at the Imperial, and the National has "One Woman's Life."

In Burlesque, the Social Maids are at the Columbia, and the Belles of Beauty Row at the Star and Garter.

The Opera company announces opera in English Saturday nights at the Auditorium this coming season. Fine! We predict that it won't be five years before Chicago will ask for opera in English on Monday, Tuesday, Wednesday, Thursday, Friday and Saturday nights, and Sunday afternoons.

LITTLE MCCLUNG.

# FROM WASHINGTON

Scarborough Play, "At Bay,"  
Seen at Belasco Theater.  
Star Cast in "Fine Feathers"  
Inaugurates National Season.  
Poli Co. in Musical Vein.  
Business Good at Keith House.

WASHINGTON, Sept. 23 (Special).—The current week inaugurates the regular season at the National Theater with H. E. Frazee's production of "Fine Feathers," commencing Monday night. The cast included Robert Edeson, William Lackaye, Max Fisman, Rose Coghlan, Lolita Robertson, and Lydia Dickinson. It was a performance of extraordinary strength. Otis Skinner in "Kismet" follows Sept. 29.

The Columbia Theater commences the week with the Hippodrome Indoor Circus, headed by Marceline. For seventeen times during the past week, including two Sundays, with one extra morning exhibition Quo Vadis, that wonderful photodrama tested the capacity of the Columbia. A pleasant incident of the Wednesday matinee was the attendance, upon invitation of the Quo Vadis and Columbia Theater management and Julia Murdock, in behalf of the Washington Times, of the old lady inmates of fifteen Washington institutions for the aged, Edmund Dresse is the Master Mind week of Sept. 29.

A Pool There Was is given a capital production at the Academy of Music. Warner Oland is most capable in the Robert Hilliard role of the husband, and Florence Auer gives a strong performance of the Vampire. During the next week Cecil Rooner's dramatization of Elton Glynn's One Day attracted large attendance. An excellent performance by a capable company headed by Victor Sutherland and Fay Ousley, who were successful in the leading roles of Prince Paul and Onal.

The Man Who Owns Broadway was given an elaborate revival by the Poli Players at Poli's. Director Edwin H. Curtis is entitled to special mention. In the company were: Paul McAllister, Lucita Jewell, Mark Kent, Gertrude Bondhill, Forrest Orr, Louise Kent, Thomas Williams and Hazel May. A crowd of extra musical people in the choruses and ensemble numbers contributed a prime finish. The current week's bill is "The Girl in the Taxi."

The regular season at the Belasco commenced Monday, Sept. 22, instead of Thursday, Sept. 25, as originally announced, the Messrs. Shubert presenting, for the first four performances of

# FAMOUS ACTRESS LOSES 70 LBS. OF FAT

Texas Guinan, Star of the "Passing Show" Company, Offers Her Own Marvelous New Treatment to Fat Folks

## NEW TREATMENT GIVES ELEGANCE OF FIGURE AND STARTLING RESULTS QUICKLY

If You Are Fat and Want to Be Thin, You Can Reduce as Many Pounds as You Desire By This Astonishing New Method

As Texas Guinan had to perform at the matinee it seemed the easiest thing in the world to arrange an interview without consulting her. The vigilant stage door-keeper was easily passed. The dressing-room was hospitably turned open by a maid, and then—well, Miss Guinan, that is, what is left of her, appeared.

"So you have come to learn the story of my weight reduction, have you?" said Texas in her breezy style, with her glorious countenance beaming in smiles at her supreme gladness realizing how appreciation the world was in bestowing admiration and applause upon her, all on account of the new glory of her form, which she transformed almost as if by magic with her own marvelous new treatment.

"While you are not going to get away with my secret," said Texas, "it is true that my seventy pounds of weight reduction was brought about with my own delightful treatment, but it cost me a pretty sum of money to learn of it, and I am not giving my secret of how I lost my weight free to reporters, but I have written a book telling all about this wondrous new treatment which rescued me from the thralldom of fat. This book has just come off the press and is offered free to fat burdened men and women, as I early learned in life that the only way to know happiness was to give it to others, and if by letting the world know of this harmless, quick method of reducing weight, I can do a great good, then I will feel that I have not lived in vain."

"But won't you give me an inkling of its component parts? Just a suggestion as to what it is, or will I have to be content to read your free book telling all about it?"

"That is exactly it," said Texas, "but I don't mind telling you what the treatment is not. It does not consist of internal drugs or medicine; there is nothing to take internally. Neither is there any pink colored camphor water, or worthless, harmful stuff to rub on the body. There is no sweating, no bandages, no Turkish baths. The treatment does not consist of a single exercise or physical culture of any description. There is no diet. One may absolutely eat all the food they desire of any kind, and go right on reducing without depriving themselves in any way. "There are no enemas or flushing of the colon, no harmful massaging, no sweating garments to wear, no immersing yourself in hot baths with the tub filled with obesity water or opium salts, nor does it include any medical concoction of any doctor, and it has nothing to do with any drug store prescription to have filled. There is no formula to carry out, no soaps to rub on the skin; neither is it a religious faith cure or Christian Science stunt. It is not a vibratory electric massage treatment, mental suggestion—no, and it is not a belt or mechanical device of any kind."

"I have tried many such fakes. I tried drugs, pills, capsules, harmful concoctions to rub on the body. I have tried sweating and taking Turkish baths, exercising, physical culture, and everything known to science without result, and without losing weight. As I was about to despair and give up in disgust all further efforts to reduce my enormous weight, which was two hundred and four pounds, I by lucky accident learned of the most simple, harmless, rapid, safest fat reducing treatment on earth. I tried it on myself with astonishing results. My friends stood aghast in amazement, marveling at the wondrous change in my



MISS TEXAS GUINAN

God's masterpiece and the most fascinating actress in America

appearance. My fat just rolled away. After the first three days I noticed it beginning to leave me. My reduction grew greater and greater until, finally, I was almost appalled with delight when I realized the stupendous success of my efforts, and when I awoke to the fact that I had reduced 70 pounds of my fat without leaving a wrinkle, and the glory of my new figure and the grace and beauty of my curves gave me the admiration of the world. I enjoyed the triumph of my life and the success of my whole career when my manager, Mr. Shubert, on account of my glorious new figure, made me the star of the "Passing Show," and, mind you, this very same manager had said I was doomed to oblivion just a short time before when I tipped the scales at two hundred and four pounds. I was crushed and bewildered when he told me he could not give me a part in the "Passing Show" unless I could reduce my enormous weight, and my heart hangs heavy with the memory of the fat days that are gone when my fat, ungainly figure made me realize that I was doomed to despair and failure.

"My success in reducing my own fat proves that there is no such word as 'fail.' I simply would not be resigned to my fate, and although every one said, 'Texas, there is no way out of your dilemma,' and told me that no fat reducing specialist could reduce my weight, I determined not to give up in despair, with the result that I absolutely conquered my fat. My new, great book on obesity, which gives full particulars of my simple, safe, quick, harmless fat reducing treatment, is now ready and will be sent free to all who wish to reduce their weight any number of pounds."

It is simply astonishing the furor this new treatment is causing among the intimate friends of Miss Guinan to whom she has given it. A letter from the world's most famous dancer, La Petite Adelaide, says: "Dear Miss Guinan: Let me congratulate you upon the high excellence of your remarkable new obesity treatment, which I find reduces me as rapidly as I desire. Sincerely, Adelaide." Other letters of praise and gratitude are pouring in to Miss Guinan from all parts of the country from those who have reduced with her successful treatment. Louise Brunelle, the Quaker maid, one of the earth's greatest beauties, states she lost 10 pounds the first week with this astonishing new treatment. It is said this remarkable treatment is not unlike the treatment used by the court ladies and famous actresses of the Old World, who have been using a similar remedy throughout Europe, and the remarkable thing is that Texas Guinan is the first to introduce it in America. Her free book, which is now ready for distribution, should be requested by all who desire quick reduction. It is written in a fascinating style. It explains how, by her treatment, Texas Guinan, who is acknowledged America's most successful star, reduced her own weight seventy pounds, and conquered the monster FAT. This glorious little woman is doing her utmost to benefit fat men and women who are in need of a perfect home treatment. Everything will be sent to you in a perfectly plain package so that in your own room, away from all prying eyes, you may plan to reduce your weight at once. Miss Guinan wants to help all who are burdened with superfluous fat, and thereby make life really worth while.

Write her at once, and learn the anguish she felt when her girlish beauty started to develop to abnormal proportions. Read of the tears she wept when that monster "fat" made her realize that she must give up her profession and fade into oblivion. Learn how she experimented, how she tried everything and, finally, with patient effort and determination she conquered her fat. Learn of these things so you may improve your own form and destroy your own fat so it will not be longer necessary for you to suffer the fibes and snore of others. Remember there is no exercising or physical culture of any description in her treatment, no harmful massage or worthless poultice body lotions. You may eat as many meals daily as you desire and go right on rapidly reducing. A most astonishing part of this fat reducing treatment is that it does not produce wrinkles or leave the skin flabby. All who have been dieting and starving themselves, trying to reduce their weight, and who have been taking exercises and internal baths and who have been taking internal and external remedies should write for a copy of her great FREE book entitled "RAPID WEIGHT REDUCTION WITHOUT EXERCISE, DIET OR INTERNAL REMEDIES," so that you may start to reduce your burdensome fat as rapidly as you desire. Simply write a brief letter or a postcard and ask for her new book. Everything will be sent absolutely free. Do not send any money, because it is absolutely free.

Address TEXAS GUINAN, Suite 706, Lanco Building, Los Angeles, California.

the week, a new play by George Scarborough, entitled "At Bay." The remainder of the week, commencing Thursday, "The Gertrude Hoffman, Mlle. Poire and Lady Constance Stewart-Richardson tri-act combination appears. Olive Wyndham follows, Sept. 29, in "What Happened to Mary."

Crowded houses are the rule at B. F. Keith's. A strong bill is on view for the current week, headed by Nora Bayes.

The hurricane house, the Gayety, is more than successful in the early weeks of the sea-

son. Rose Ardell's London Belles scored during the past week. The current week's attraction is "The Heermooze Girl," with Phil Ott.

Fred G. Berger, manager of the Columbia Theater, writes from Berlin that he will sail in time to reach home about the twenty-fifth of the month. Oliver Metzerott, treasurer of the Columbia Theater company, is at present making an active election campaign in Maryland. Mr. Metzerott, already a member of the Maryland Senate, is the nominee of his party for the office of State controller.

Jed Shaw and Charles A. Shaw, for many years identified with the National Theater house and New York theaters, are directors of the Marceline Hippodrome Amusement company, under the Shaw and Harris management.

JOHN T. WARR.

Alice De Lane is featured in the Mademoiselle X company which is under the Trousdale Brothers' management. Boyd Treadwell is playing the role of the son in the piece.



## MR. HOWARD RETORTS

George Brons on Scathing Comments on Wilson Mizner's  
Literary Pretensions

THE Mizner has referred to the contest of the authorship of The Double Cross, stirred up by a cable message from Wilson Mizner in London to a Chicago newspaper recently, in which Mizner makes a broad assertion which reflects seriously on his collaborator. Mr. George Bronson Howard sends the following sworn statement to THE MIRROR and requests its publication:

"On Sept. 8 there appeared in a Chicago newspaper what purported to be a cablegram from London signed 'Wilson Mizner,' and reading as follows:

"The Double Cross (a play now being performed at the Cort Theater, Chicago) is my play, The Only Law, with title changed. First position on billing stolen by George Bronson-Howard. Please say so.' This was copied by the New York papers.

"At the time the programme and the signs in front of the Cort Theater read, 'By Wilson Mizner and George Bronson-Howard,' and all the dramatic criticisms so stated the names.

"In view, therefore, of this collaborating person's puerility, I am compelled to relate the history of The Only Law.

"At the time this play was written, Wilson Mizner and George Bronson-Howard lived together. Howard had published several books and two-score short stories; a play of his had been accepted by Bertha Oatland. Mizner had never published, or written, a line. He had many amusing experiences to tell, however, and two of these, 'Three Saved' and 'An Eye for Business,' Howard wrote down from his telling, signed his name, and sold to magazines. A third, 'The Harmony Kid,' was written down in the same way by Francis J. Timmer, and also sold. The Only Law was written in more or less the same way: Howard writing, Mizner—after Howard had plotted out scenes and characters—suggesting amusing lines, for which he has some gift. But hardly one of these got to paper without Howard's editing; and the serious part of

the play was entirely Howard's; even many of the humorous lines—for which his play, Snobs, written without assistance, proves he has some facility, as no lines of Mizner's ever received the applause that those in Snobs did.

"This, then, was the extent of his collaboration. Howard sold the play less than a month later. When it was revived as The Double-Cross, he conducted all business arrangements, signed the contracts, rewrote many scenes, and gave the play a new ending—all while Mizner was abroad. Who, then, is the more responsible for this piece? Not, despite this, the billing still read with his name first, as he had refused to allow its original production unless this was done. But since his cablegram, the position of the names has been reversed.

"It is absurd to descend to a comparison of Howard's and Mizner's relative literary standing; but, for the greater gaiety of nations, it shall be done. Mizner has collaborated on two plays with Armstrong, one with Howard, on one libretto with Max Pemberton and Harry Williams, and on three short stories; has never done one line of original work. Howard has produced five plays, only two in collaboration, has published another in Kennerley's Modern Drama series, which Frasca will do this season, and written a seventh, accepted and scheduled by David Belasco; has published five novels in book form, and has two books running serially now; has written more than a hundred stories and essays and has been publishing for over twelve years.

"It is time someone pin-pricked the hot-air from the gaudy penny balloon of Wilson Mizner's ridiculous self-appreciation, and I trust this will do the trick.

"GEORGE BRONSON-HOWARD.  
"Belle Terrace, L. I., Sept. 11, 1913."

Sworn and subscribed to before me, this 11th day of Sept., 1913.  
ARTHUR N. RANDALL,  
Notary Public Suffolk County, N. Y.

### LIST OF RECENT ENGAGEMENTS

Otis O'Shea, The Wolf company; Helen Citron, The Price company; Bert Merling, The Wolf company; Mary Knox, Lavender and Old Lace company; Rose Bernard, Winifred Burke, and Margaret Spencer, Princess Stock company, Chicago; Leeland Webb, Life's Shop Window company; Howard Watson, The Thief company; Mrs. Florence Henry and Elizabeth Holmes, Nick Carter Detective company; Harry Leonard, The Divorce Question company; George Fetti, Will Rogers Stock company, Calumet Theater; Kenneth E. Miner, The Shepherd of the Hills company; Marguerite Allen, The Little Lost Sister company; Helen Wilson, Augustin Picon Vaudeville company; James Devlin, Madame X company; Henry Rose, Ralph Deane company; William Solby, Grand Theater Stock company, Chicago; George Lemming, The Divorce Question company; Perle Kincaid, Pearl Stock company, Williamsport, Pa.; Flora Otis and Allan Arts, Hal Davis and company; Bert Bence, John J. Justus and company; Pearl Stearns, Kindling company; Mildred Von Hollen, Truxton King company; Harry North and Virginia Goodman, Lavender and Old Lace company; Fred Parker and Myrtle Reeves, Jack Bessy Stock company; Ira E. Willard, In and Out Vaudeville company; Charles T. Del Vecchio, W. J. Dyer Vaudeville company; Victor Travers, Bert Weston and company; Bertha Hennen, American Theater Stock, Pittsburgh; Fred Hargrave, Eugene J. Hall Stock company, Altoona; Alleen Morrison, The Girl in the Taxi company; Harvey Kimball, Eugene J. Hall's Players; Gilbert Tosick, Will J. Harris's vaudeville act; Joe Harris, Jack Bessy Stock company; Bonnie Tarr, Edith Countryman, and Bertha Holthe, A Modern Eve company; Charles Van Slyke, Evanston Theater Stock company; Mr. Walter Robinson, Mr. Macy, vaudeville act; Mr. T. Roberts and Fred Kerschell, The Blindness of Virtue company; William Morse, Marguerite Clark Stock company; S. E. Brady, The Confession company; William Carlson and wife, Paid in Full company; Stella Haer, Al. Phillips and Lelia Shaw company; Leroy Pederson, The Spendthrift company; Fay Norton, Empire Theater Stock, Lansing; Eleanor Otis and Arthur Elmore, The Cost of Living company; Maude Neott, Hatch and Beatty's Mirth Makers company; Lew Lawson, The Cat and the Fiddle company; Cecilia Jacques, The Little

Lost Sister company; Catherine Bayes, Mr. and Mrs. G. L. Moseratt, Mr. and Mrs. H. Kenneth, C. B. Archer, Charles Bailey, Ethel Anderson, Joseph H. Singer, E. L. O'Malley, The Holy City company, Harry Burke, manager.

### BOSTON'S "UPLIFT" THEATER

Mrs. Clement Plans Playhouse on New Lines—  
Now Conducts Bijou on Like Principles

Mrs. Josephine Clement, who directs the Bijou, a highly novel theater in Boston, hopes soon to build a model theater which she has planned. The site and location have not yet been decided upon, but Mrs. Clement appears to have ample financial backing by persons attracted by her managerial success in the past.

In the projected playhouse every seat is intended to give an unobstructed view of the stage and will cost but ten cents. The entertainment will be of a type that will have the approval of leaders in the "uplift" movement throughout the United States.

"It will be different from anything there is in the United States at the present time," Mrs. Clement declares. "Only performances of the highest class will be given, and the theater will be unique, as it will have light and air on all four sides."

"It will have dignified entrances, and everything inside will be arranged for the comfort of the patrons and the actors."

"I believe that actors who have brains enough to amuse audiences are entitled to as much as the patrons, and that is why there will be as good an entrance in the back for them as there is for the public in front."

"Actors who are satisfied with their surroundings will co-operate with the management, and that means success for the theater."

Mrs. Clement will have the co-operation of the Harvard Dramatic Society, as she had in her work at the Bijou, and of many clergymen and city officials who have been foremost in the agitation against the moving picture shows that are given in many theaters.

As for the rest, the actors' end of the house will contain comforts which are unknown in the theater as it now exists; reading and lounging rooms, lunch rooms where meals can be had at cost. It is to be a school where young people can work up from the bottom.

### SUES FOR SEPARATION

Kathryne Browne Decker Wants Husband to Travel with Her—He Cannot Leave Business

Kathryne Browne Decker, wife of Henry Edward Decker, clubman and chief stockholder in the Sheffield Farms Slaton-Decker Company, has entered suit for separation from her husband, through Miss Lucille Pugh, her counsel. She asks \$200 a week alimony. Kathryne Browne was secretly married to Decker in 1910, when she retired from the stage, but returned to it two and one-half years later.

Mrs. Decker declares that if her husband's business would permit him to travel

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with her she might be content, but while she loves her home, she must have definite occupation.

### TWO MILLIONS TO RELATIVES

Timothy D. Sullivan's Estate Divided Among  
Four—No Bequests to Charity

The \$2,000,000 estate said to be left by the late Timothy D. Sullivan is to be divided in four equal parts, under the will, which was filed for probate at the Surrogate's Court Sept. 16, to Patrick H. Sullivan, a brother; Lawrence Milligan, a half-brother; Mrs. Margaret Hickey, a half-sister, and Mrs. Ann Somers, who is now dead.

The will provides that in case any of the beneficiaries predeceases Mr. Sullivan in death the share shall be divided among the children, and in this case it will go to Irene, Olive, Charles E. and Timothy Somers.

The four shares probably will amount to more than \$500,000 each, and the three Somers children will each receive in the neighborhood of \$150,000. There were no bequests to charity.

Mr. Sullivan was a stockholder in the City Theater Company and the D. Kraus Amusement Company.

According to latest accounts the estate of Mr. Sullivan is likely to reach the snug sum of \$3,000,000, of which Alda V. Sullivan, known as "Big Tim's" adopted daughter, and who insists that she is his daughter by a still closer tie, means to apply to the courts for the enforcement of her claim to a share. Miss Sullivan asserts that the will filed is not that of the deceased and that relatives seek to cut her out.

### AHEARNS CLASH

Bicyclists Charge Each Other with Desertion—  
Court Gives Wife \$25 Weekly Alimony

Charles Ahearn and his wife, Vesta Ahearn, two bicycle riders, are suing each other in the Supreme Court. Each charges the other with abandonment. Ahearn said in court that he earns \$400, but that since his wife left him, in June, 1912, he had acquired the habit of high living because of his association with persons who spend money freely and wine and dine in the best restaurants and cafes, and that he has also to hire nine performers, uses twenty-five bicycles and pays for the transportation of 4,500 pounds of baggage.

Justice Amend gave Mrs. Ahearn \$25 a week alimony.

### "EVANGELINE" ON OCT. 4

The production of Evangeline, which had been announced for Sept. 20 at the Park Theater, will be given in that playhouse on the following Saturday, Oct. 4. Arthur Hopkins will be the producer and Edna Goodrich will play the principal part.

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Clown White (never hard), .25  
Black & White Wax, .25  
New Putty (never hard), .25  
Spirit Gum, with brush, .15  
Burnt Cork (never dry), 25¢ & 35¢  
Dry Brown, four shades, .25  
Greenside (lip rouge), .25  
Mascara (10 shades), .25  
Mascara (brush & mirror), .25  
Blue Eye Paint (7 shades), .25

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# JOHN JACK DEAD

Actor for Sixty-five Years—Soldier of Distinction in Civil War

After an illness of only a few days John Jack, the venerable actor, passed away at the Edwin Forrest Home, Holmesburg, Pa., late Tuesday night, Sept. 16, surrounded by many professional friends who had played with him prior to his retirement after a stage career covering the long period of sixty-five years.

John Jack was born in Philadelphia in February, 1848. In 1863 his parents went to California and young Jack was left alone in Philadelphia. His yearning for the stage caused him to take a position as callboy at the Walnut Street Theater. While he was at this theater C. W. Couderick, Forrest, Hackett, Gustavus Brooks, Julia Dean, and Eliza Logan played star engagements there, and the young actor improved rapidly under their tuition.

The next season, 1868-69, Mr. Jack moved to the Chestnut Street Theater, then known as "Old Drury." It was managed by John Gilbert, and Joseph Jefferson was the comedian. Later on he joined Joseph Jefferson at his theater in Richmond, Va., and though only eighteen years old, played old men's parts. In the company were Edwin Adams, George C. Boniface, May Devlin, and Mrs. Joseph Jefferson. In 1866, while playing in Richmond, Va., he met Edwin Booth for the first time. Mr. Booth was playing his first star engagement, appearing as Richard III. Jack played King Henry, continuing to support Booth in Baltimore and Washington.

In 1860 Booth acquired the only play ever written for him, Thomas A. Becket, by G. H. Hollister and John Denison Champlin. The part of Becket had been intended for Booth, but fearing that it would conflict with the public's conception of him as Richard III, he chose to play the part of Henry II, giving that of Becket to Jack. Strange to say, Booth never produced the play again, and a few years later gave the manuscript and rights to Mr. Jack.

When only nineteen Mr. Jack married Adelaide Reed, a sister of Roland Reed and daughter of John Reed, the gasman and captain of the supers at the Walnut Street Theater.

When the war broke out in 1861 Mr. Jack was managing a theater in Wilmington, Del., but immediately resigned and was appointed a lieutenant in the Second Pennsylvania Reserves, participating in the battles around Richmond, under McClellan, and in the three-day fight under Pope. He was severely wounded in the grand charge at the second battle of Bull Run, and was promoted to a captain for "gallant and meritorious services." At the close of the war he was in command of the 186th Pennsylvania Regiment, in which position he rendered notable service in putting down the draft riots in Philadelphia.

At the close of the war Mr. Jack went to Mobile, Ala., where he managed a theater while the city was still under martial law. In 1866 he came to the old Broadway Theater, New York, and he remained there until it closed in 1869. At this theater the original performance of Dora took place, Mr. Jack playing Farmer Allen and Mrs. D. P. Bowers Dora. In 1869 he played for the first time Falstaff, in Henry IV, the part with which his name immediately became associated.

In 1878, with his second wife, Annie Firmin, he started on a tour comprising the five continents. The tour took them to Honolulu, New Zealand, Australia, India, Ceylon, Egypt, and the different countries of Europe. Throughout their travels Henry IV was made a feature, Mr. Jack playing Falstaff and his wife Prince Hal. In Paris a son was born to Mr. and Mrs. Jack, and when in London they were guests at the Lord Mayor's banquet at Manchester House. Returning to America, Mr. Jack participated in the dramatic festival of 1883, in Cincinnati, where his Sir John Falstaff was declared to rank as a characterization with Booth's Hamlet and Jefferson's Bob Acres.

Mr. Jack was for three seasons with Mrs. Fiske, playing Sir John in Tess of the D'Urbervilles, and then again returned to the Jefferson forces. His last engagement was as Turliver in The Butterfly, with Lillian Russell. His last performance took place in January, 1907, in Philadelphia. A benefit performance was given him in the Chestnut Street Theater, Philadelphia, on Feb. 8, 1907, at which both he and his wife appeared.

## DEATH RECORD

MIRON J. LAFRANCOISE, son of Miron W. Laf. (Angell), died suddenly of heart disease in Chicago, Sept. 10, at the age of fifty. His wife and one son survive him.

JOSEPH A. MALONEY, aged forty-four years, a native of New Orleans, died at his home in Elkhart, Miss., Sept. 15. At one time Mr. Maloney was well known in theatrical circles. He acted in support of Richard Mansfield, John Drew, and Dustin Farnum.

LOUIS MOULANER, thirty years old, believed to be the largest man in the world, died Sept. 15, in a hospital in Hancock, Mich. He was seven feet eight inches tall. He was with a circus, but tired of that life and engaged in farming.

LOUIS A. GLASSER, father of Lulu Glaser, died Sept. 15, at his home in Mt. Vernon, N. Y., at the age of seventy-five. He was a retired leather manufacturer, and also was interested in science. He had a notable collection of butterflies and an extensive scientific library. Besides his wife and daughter, he is survived by two sons, William D. Glaser, an actor, and Julius Treva Glaser, owner of a rubber plantation in India.

LESTER WYMAN ORTH, musical composer and wife of John Orth, prominent in musical circles of Boston, died at the family summer house in Dover, Mass., Sept. 15, at the age of fifty-five. Mrs. Orth was born at Milford, N. H.,

the daughter of James and Emeline (Wheeler) Blood. She was married to Mr. Orth, with whom she studied music, May 28, 1883. She is survived by her husband, two sons, and a daughter.

ROBERT ALFRED GAUL, the composer of "The Holy City," died Sept. 13. When he was a boy chorister at Norwich Cathedral he studied under Jenny Lind in "Millah." He was born in Norwich, England, in 1837. He acted as organist at several places, and was graduated from Cambridge in 1863 as Mus. Bachelor. He became conductor of the Walsall Philharmonic in 1867, and up to a short time before his death was teacher and conductor of the Birmingham and Midland Institute, a teacher at King Edward's High School for Girls, and at the Blind Asylum. Among his compositions were the oratorio "Hallelujah," the cantata "Beth," and "The Holy City," an ode called "A Song of Life," songs, tricos, and duets, as well as a number of songs.

Mrs. MARY A. JEWELL, nee Lannan, died of pneumonia, Sept. 1, at the Samaritan Hospital, Brooklyn, N. Y., after only a few days' illness, at the age of twenty-six. She was the wife of Harry O. Jewell, a well-known theatrical advertising agent, of Boston and New York, and the daughter of George F. Lannan, of Boston, brother to Joe Lannan, a one-time popular boxer, and was at one time connected with James O'Neill, Hearts Are Trumps. All on account of illness, and Nance O'Neill, Her mother, Ethel Reid, also of the same profession, two sisters, three brothers, and her husband survive her.

## NEW THEATERS

The Temple Theater, Temple, Texas, is nearing completion. It has cost \$40,000 and is a strictly modern playhouse. The Karle Musical Comedy company opens the theater Oct. 2.

H. L. Williamson has bought the theater under construction in Jackson, Tenn., for \$41,500. The playhouse will be known as the New Lyric and will seat 1,200. Williamson has been lessee of the Mariow in the same city for five years. The opening of the new house is set for Oct. 1.

Plans for a \$200,000 theater for the Flatbush section of Brooklyn have been submitted to the Building Department, and building operations will begin as soon as the plans are approved. It will be located on the north side of Church Avenue, seventy-seven feet east of Flatbush Avenue. Its seating capacity is expected to be 1,800.

Newark's new \$75,000 picture house, at Springfield Avenue and Court Street, is attracting unusual attention because of the ornateness of its architecture. It is a steel skeleton building with brick curtain walls and reinforced concrete floor. It seats 600 persons and will be completed for occupancy by Thanksgiving Day.

Natick, Mass., has opened its new theater. It is up-to-date and modern in all respects. Stage dimensions are 30 x 35 ft., 40 ft. to grill iron, and opening 24 x 20 ft. It is now devoted to pictures and vaudeville, but will have a stock company later on.

W. Vincent Astor, through his architect, Charles A. Platt, June 26 filed plans for a one-story theater to be erected at the southwest corner of Broadway and Ninety-fifth Street. The plot has a frontage of 154.7 feet on Broadway and 111 feet on the street. The theater will be built of brick and limestone. Its cost is placed at \$150,000.

Oakland, a suburb of Pittsburgh, is to have a new theater. The structure, which is to occupy a site in Forbes Street, directly opposite the Hotel Schenley, and cost no less than \$200,000, will represent the latest idea in theater construction and design.

The new Orpheum Theater, now being erected in Detroit, occupies a site 100 feet wide on Lafayette Avenue and 135 feet deep on Shelby Street. It will have a seating capacity of 2,150.

At Bloomfield, N. J., construction for John C. Klaser's new \$50,000 theater will be commenced soon from designs by Architect Myers. The facade will be in the Italian renaissance. It will have a capacity of 1,000.

Grand Rapids, Mich., is to have a new vaudeville theater, for which purpose a company, capitalized at \$200,000, has been organized. The building will stand on the corner of Lyon Street and Bond Avenue. Goddie Rosenbaum, a successful vaudeville and picture theater manager of Kalamazoo and Fort Wayne, was elected president of the company. The house will have a seating capacity of 2,000 and is to be ready for opening Jan. 1, 1914. It is planned to be part of the Consolidated and Sullivan circuit.

H. K. Lightcap, manager of Kenagy Theater, Greensburg, Pa., has begun work of remodeling the playhouse. A new lobby and entrance has been fitted up, the sides and walls of which will be granite and the floors will be tile, doing away with the old stairways. The capacity of the house is being increased to 1,400. The house has a fine list of attractions booked for the coming season and the owners are very optimistic of the business, as the theater is well located in the center of the town.

The old Junior Hall at Frederick, Md., used many years ago as a theater and lately as a moving picture house, was partly torn down and rebuilt at a cost of \$40,000. It was opened to the public July 18, under the name of the New Empire, and will be exclusively a moving picture theater. It is fitted out with the latest appliances and stage effects. The seating capacity, including boxes, is 905. The first floor accommodates 536 seats, the balcony 300, standing room about 100. The exterior of the theater is also very attractive. Rows of electric lights illuminate the building, a large electric sign with the word "Empire" is over the front of the building. The management is under F. Lester Smith.

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Indisposed Leads—AT LIBERTY.

Hotel Gerard, West 44th Street, N. Y.

# AITKEN, SPOTTISWOODE

The Decca, Boudale, Long Island, N. Y.

# BEAUMONT, HELEN

Little Women (Coast Co.) W. A. Brady, Mgr.

# CARHART, JAMES L.

Manda Adams Co. Management Chas. Frohman

# HANCHETT, JULIA

Permanent address, 21 E. 51st St., New York

# MCGRATH, CHARLES A.

Permanent address Actors' Society.

# MULDENER, LOUISE

Characters. At Liberty. Agents.

# SPARKS, W. W.

Technical Director, Sound Artist. Little Theater, Phila.

# Harry K. Hamilton

"Steve Bates" KINDLING

# Leonora Bradley

Characters and Grand Dances

ENGAGED

# ALICE BUTLER

RE-ENGAGED BLUE BIRD CO.



# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

**DRAMATIC**

ADAMS, Maude (Chas. Frohman)  
25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855,

1. Henry 30, Newark Oct. 1.  
 Penn Yan 30, Palmyra 3, Lock  
 4, Niagara Falls 6  
 Warsaw 7, Hornell 6  
**WINE** Posters (Southern): H  
 H. Frasse; Berwick, Pa. 24  
 2. H. Frasse; Berwick, Pa. 24  
 Haven 27, Balafoote 20  
 Clearfield 30, Lewistown Oct. 1  
 Indiana 2, Punxsutawney 3  
 Kittanning 4, Franklin 6, Du  
 Bois 7, Ridgway 3  
 3. H. Frasse; Lehigh, Mich. 24  
 24, Marquette 25, Ashland  
 Wm. 26, Virginia, Minn., 27  
 Hibbing 28, Ely 29, Lake  
 Superior 30, Duluth 31, Stillwater  
 Minn., Oct. 1, Eau Claire  
 Wm. 2, Med. Wm. Minn., 3  
 Winona 4, La Crosse, Wis., 6  
 Rochester, Minn., 6, Owatona  
 7  
**WINE**, Mrs. (Harrison Greg  
 Fiske); Ann Arbor, Mich.  
 24, Lansing 25, Grand Ra  
 pids 26, St. Kalamazoo  
 27, East Lansing 28, De  
 Motte 29, Ithaca 30, Le  
 Roy 31, Ithaca 31, Ithaca 31  
 2. Cedar Rapids 3, Des Moines  
 4, Kansas City, Mo. 6-11.  
**POOL** There was Washington  
 27.  
**BRICKS**: Kansas City 21  
 27.  
**GARDEN of Allah** (Liebler  
 Co.): London, Ont., Can., 25  
 26.  
**GEORGE**, Grace (Chas. Prob  
 man); Plainfield, N. J., 24  
 N.Y.C. 25—Indef.  
**GIRL and the Stampede** (Nor  
 ton and Lambert); Decatur  
 24, Fayette, Ind. 25, Port  
 land 26, Newcastle 27, Ell  
 wood 29, Tinton 30, Lanes  
 port Oct. 1, Hartford City 5  
 Muncie 4, Frankfort 6, La  
 Fayette 7, Williamsport 8  
 Hill, from 9, Mass. 10 (Mr  
 Beck); Grand Forks, N.  
 Dak., 27, Winnipeg, Can.,  
 28-Oct. 1.  
**GOVERNOR'S Lady** (David Mac  
 Neider); Chgo., Sept. 14—In  
 def.  
**HEAT** Adventure (Winthrop  
 Ames); N.Y.C. Sept. 1—In  
 def.  
**HEAT** Divide (Primrose and  
 McHugh); Battle Creek, Mich.  
 24, Bay City 25, Flint  
 29, Ann Arbor 30, Lansing  
 Oct. 4, Saginaw 5.  
**JACKETS**, James K.; Peters  
 burg, Va., 29.  
**JACKETS**, Norman; Colum  
 bia, O., 22-24.  
**AVOC**, The (Wm. B. De  
 Vere); Brooklyn, Mo., 24.  
 Sedalia 25, Warrensburg 26,  
 Lawrence, Kan., 27, Manha  
 28, Wamego 30, Leavenworth  
 31, Orono 31, Orono (Winthrop  
 Ames); N.Y.C. Sept. 1—In  
 def.  
**HIGHER** Law (Oscar Gra  
 ham); Amarillo, Tex., 24.  
 25, Childress 26, Childress  
 29, Ganah 27.  
**ILLIARD**, Robert (Klaw and  
 Erlanger); Ely 23-27.  
**ODGE**, William T. (Lee Shu  
 ber); Chgo., Aug. 31—In  
 def.  
**Old Kentucky** (Pittsburgh  
 22-27.  
**IRWIN**, May (Liebler Co.)  
 Boston Aug. 30-Sept. 27.  
**SHERR**, Mrs. (Harrison Greg  
 Fiske); Buffalo 22-27.  
**LIABLER** Co.; Buffalo 22-27.  
 Boston 29—Indef.  
**INDLING** (United Play Co.)  
 Youngstown, O., 22-24, Akron  
 25, Warren 27, Buffalo,  
 N. Y., 29-Oct. 4, Rochester  
 11.  
**IRMET** (Harrison Greg  
 Fiske); Balto, 22-27, Wash  
 ington 29-Oct. 4.  
**ISS** Mc Quirk (Philip Bar  
 tholomew); Balto 22-27.  
**IRKENDER** and Old Lea  
 (United Play Co.); Nash  
 ville, Tenn., 22-27, Columbus,  
 O., 29-31, Dayton Oct. 2-4.  
**RAY** Bill (Merle H. Norton);  
 Washington 25, West Liberty 26,  
 Muscatine 27, Cedar Rapids  
 28, Ansonia 29, Maquoketa  
 30, Drersville Oct. 1, Man  
 chester 2, Independence 3,  
 Newton 4, Marshalltown 7,  
 Belle Plaine 5.  
**FE'S** Show Window (Lee D.  
 Silversmith); Cinl., 31-27.  
**DAYTON** (United Play Co.)  
 Dayton 27, Lorain 31, Cinl.  
 22-24.  
**ON and the Mouse** (Geo. H.  
 Rubb); Memphis, Ill., 24.  
 25, St. Louis 26, St. Louis 27,  
 Chicago 27, Warsaw 29,  
 Memphis, Mo., 30.  
**TTLE** Women (Wm. A.  
 Brady); Mahanoy City, Pa.,  
 24, Shamokin 25, Bloomsburg  
 26, Pottsville 27, Pottsville  
**TTLE** Women (Wm. A.  
 Brady); Rochester, N. Y.,  
 22-31.  
**TTLEST** Rebel (A. H.  
 Telford); Jersey City 22-27,  
 Newport, R. J., 29, Fall  
 River, Mass., 30.  
**TRE**, The (Messrs. Shu  
 ber); Princeton, 26-Oct. 4.  
**TRE**, The (Messrs. Shu  
 ber); N.Y.C. Sept. 20—Indef.  
**AN** From Home (United Play  
 Co.); Chgo., Ill., Sept. 21-  
 27, 11.  
**ANK**, Louis (Messrs. Shu  
 ber); Milwaukee, Wis., 21-  
 27, Decatur, Ill., Oct. 5.

MASON John (Chas. Fro  
nial): Buffalo 29-Oct. 4.  
MASTER Mild (Werba  
Lancher): Phila. 18-2  
Pittsburgh 20-Oct. 4.  
MAYOR, E. (Cubler Co.  
Montreal Oct. 6-11.  
MISSOURI Girl (Easter  
Merle H. Norton): Kennes  
Mo., 28, Oark, Ark. 3-  
Plains, Mo., Oct. W  
Tlaine S., Corkin, Canv  
11.  
MISSOURI Girl (Wester  
Norton and Mith): Winn  
Man., N.Y. 27, Third Riv  
St. Minn. 27, Third Riv  
Falls Oct. 1. Stephen  
Pembina, N. Dak. 4, Grafto  
Devlin Lake 8.  
MONROE, E. (Wallace ar  
Collins): Saginaw, Mich  
24, Garretton, N. Dak. 2  
Spencer 26, Alexandria 2  
Bridgewater 29, Menno  
Jesterville Oct. 3.  
MR. W. (at the Cabl  
Patch (United Play Co.  
Lawrence, Kan.) 3, Iola 2  
McPherson 26, Hutchins  
St. Anthony 28, Yea, Okla  
St. Paul, Minn. 28.  
Amarillo 5, Carlsbad, N.  
Mex., 3, Howell 4, Alb  
querque 6, El Paso, Tex.  
Silver City, N. Mex., 8.  
N. MOVIE (Chas. F.  
Froham): Detroit 22-3  
Cleveland 20-Oct. 4.  
NEARLY Married (Cohen ar  
Harris): N.Y.C. Sept. 5—1  
Oct.  
OFFICER 606 (Cohan ar  
Harris): Phila. 22-27.  
OFFICER 606 (Eastern: A. J.  
Stern): St. John, Can., 2  
24, Banpor, 26, Nat  
24, Berlin, 26, H. 2, B  
land Vt., 20, Gloverville  
N. Y., 30, Schenectady Oc  
1, Albany 2, Oneonta 3, An  
sterdam 4, Hoosic Falls Oc  
Herkimer 5, Oneida 5.  
OFFICER 606 (Southern: A  
S. Stern): Leesport, Ind.  
24, Adrian, Mich. 26, So  
Bend Ind., 27, Ft. Wayne  
25, Elkhart 26, Geneseo 2  
Kalamazoo 26, Galesburg  
Holland 3, Michigan City  
Ind., 3, Aurora, Ill., 4  
Joliet 5, Rockford 6, Kenosh  
24, Beloit Wis., 6.  
OFFICER 606 Western: A. J.  
Stern): Seattle, Wash., 2  
27, Portland, Ore. 28-3  
Salem Oct. 1, Corvallis 3,  
 Eugene 3, Grants Pass 4  
Medford 5, Red Bluff, Cal.  
Chico 8.  
O'HARA, Pike (Augustus  
Piton, Jr.): Toronto, Can.  
22-27, Peterboro 29, Bel  
ville 30, Kingston 1, Brock  
ville 2, Ottawa 3, Orleans  
N. Y., 6, Watertown 7,  
Dewar 8.  
OLYVE, Chauncey (Henry Mil  
ner): Omaha, Neb., 25-27.  
OMAHA, N.Y.C. (F. L. A.  
Thompson): Buffalo 22-27.  
PEG o' My Heart (Oliver Mo  
rosco): Montreal 22-27, Ottaw  
wa 26 Oct. 1, Kingston 2  
Fall River 3, Piquette 3,  
Brantford 6, Woodstock 7, St.  
Thomas 8.  
PEG o' My Heart (Oliver Mo  
rosco) Oil City, Pa., 24  
Pottsville 25, Erie 26, C  
Dunkirk, N. Y., 29, Niagara  
Falls 30, Geneva Oct. 1, On  
wego 2, Cortland 5, Bing  
hampton 4, Oneonta 6, Am  
herst 7, Otisville 8, Elmira  
HILLIPS Al. and Leila Shaw  
(Rowland and Clifford)  
Chgo. 21-27 Grand Rapids  
Mich., 28-Oct. 4, Toledo, O.  
POOR Little Rich Girl (Klaw  
and Erlanger): N.Y.C. 2  
Oct. 4.  
POTASH and Perlmutter (A  
H. Woods): N.Y.C. Aus. 16  
Princeton, N.J. 17-18.  
PRINCESS Theater Co. (Wie  
throp Ames): N.Y.C. Sept.  
27—Index.  
READY Money (Wm. A.  
Brady, Ltd.): Los Angeles  
21-27, San Diego Oct. 6, 6.  
READY Money (Wm. A.  
Brady, Ltd.): Savannah, Ga.  
21-27.  
REDECA of Sunnyside Farm  
(Laffer-Barker): Worcester,  
Mass. 22-24, Manchester, N.  
H., 25-27, B'klyn 29-Oct. 4,  
Paterson 6-11.  
REDECA of Sunnyside Farm  
Mary: B'klyn 22-27, Amt  
OBSON, May (L. S. Sire):  
Montreal 22-27.  
ROMANCE (Chas. Dillingham):  
Detroit 22-27, Chgo. 29-  
Index.  
ROMANCE of Billy Goat Hill:  
Louisville 22-24.  
ROMANCE of The Underworld:  
(Rowland and Clifford):  
Buffalo 27, New York City 29-  
Oct. 4, N.Y.C. 6-11.  
RUBARY (The Rowland and  
Clifford): Rochester 22-27,  
 Syracuse Oct. 2-4, Schenech  
25-27.  
RUNNING for Governor (Feliz  
Blid): Holdreke, Neb., 24,  
Fairbury 25, Beatrice 26, Ne  
braska Oct. 27, Atlantic, Ia.,  
28, Oak 30.  
SEVEN Kera to Baldwin (Coh  
man and Harris): N.Y.C.  
Sept. 22—Index.  
SHADOWED (James Forbes,  
Inc.): N.Y.C. Sept. 24—in  
Index.  
SHEA, Theo. H. (A. H. H.  
Woods): N.Y.C. 30-Oct. 4.

SHEPHERD of the Hills (G  
kill and MacVitt): Pont  
fontaine, O. 24. Green  
25. Xenia 28. Chillicothe  
Nelsonville 29. Jackson 30  
SHEPHERD of the Hills (G  
kill and MacVitt): Davi  
O. 24. Green 25. Xenia 28.  
SHEPHERD of the Hills (G  
kill and MacVitt): Pont  
Mich. 24. Flint 25. Pt. I  
28. Saginaw 27. 28. O  
29. 30. Charlevoix 31.  
SHEPHERD of the Hills (G  
kill and MacVitt): Prai  
du Chien, Wis. 24. Cha  
City, Ia. 25. New Hamp  
26. Oaage 27. Albert L  
Man. 28. Mason City, I  
29. Green 30. 31.  
SHEPHERD of the Hills (G  
kill and MacVitt): Al  
cortes, Wash. 24. Nana  
B. C. Can. 25. Westmi  
Man. 26. 27. 28. 29. 30.  
Everett 25. Montsoma  
Aberdeen 30.  
SILVER KING (F. P. San  
24. Trenton 25. 26. 27.  
28. 29. 30. 31.  
SINE of the Father (Thom  
Dixon): Clint. 21-27.  
SIS Perkins (C. J. Smith  
Searcy, Ark. 24. Heber  
Ind. 25. Harrison 26. 27.  
SNOW White (Winth  
Ames): Toronto 22-27. Ho  
enter 29-Oct. 4.  
SOTHERN, E. H., and Ju  
Marlowe): N.Y.C. Sent. 1  
Spendthrift (Primrose a  
Marshalltown 25, Cedar Ra  
Ind. Oct. 6.  
Spendthrift (Kilim: a  
Gamoio): Grand Rapi  
Mich. 21-27. Detroit 22-O  
4. Toronto Can. 6-11.  
Spendthrift (Wes a  
Lambert): Penn. Yan. 2  
N. Y. 24. Corning 25. Danav  
Fairview 26. 27. 28. 29.  
STALE, Rose (Henry B. H  
ris Est.): Chgo., 14-27.  
STOP Thief (Cohan and H  
Ind. 24. Newark 25-27.  
STOP Thief (Cohan and H  
ris): Chgo. (Cobal, and S  
Indef. 24. 25. 26. 27. 28.  
STOP Thief (Cohan and H  
ris): Colorado Springs, Col  
24. 25. 26. 27. 28. 29.  
STRATFORD-on-Avon Play  
(F. H. Benson): Montre  
Oct. 6-11.  
SUNBONNET Sue (Ray Bas  
24. Erieburg, Ill. 25. 26.  
Carrier Mills 25. Benton 2  
St. Genevieve 25. Flat Ro  
29. St. Marys 30.  
TAYLOR, Laurette (Oliver M  
rocco): N.Y.C. Dec. 20-  
TEMPERAMENTAL Journa  
(David Belasco): N.Y.  
Sept. 4.—Indef.  
THAT Printer of Udell's (G  
kill and MacVitt): Bro  
field, Mo. 24. Kirkville 2  
Trenton 30. Chillicothe 2  
Brunswick 29. Hais 30.  
THAT Printer of Udell's (G  
kill and MacVitt): New G  
leans, La. 21-27. Atlant  
Ga. 29-Oct. 4.  
THELMA (Henry W. Lin  
Morrison, Ill. 24. Ste  
port, Ia. 25. Milroy 27. Dav  
28. Leona 30. Belvidere Oc  
S. Rockford 4. Dubuque  
Ind. 5.  
THELMA The (Primrose a  
McGill): Merrill, Wis. 2  
Ironwood, Mich. 26. Ashlan  
Wis. 28. Stillwater, Minn  
29. Wadena Oct. 4. Braine  
25. Monticello 31.  
THIEF (Primrose a  
McGill): Atlantic, Ia. 2  
Neola 25. Lake City Oct. 4  
Oswa 9.  
TO-DAY: N.Y.C. Oct. 6-4  
TOWN Pool (Harry Green  
Wyandoma, Mo. 24. Lanca  
ter 25. Novinger 26. Mila  
27. Jamesport 29. Altamo  
30. Newckerker 31.  
Darlington 4. King City  
Parnell 7. Hopkins 8. Lanc  
Ia. 9.  
TROLL of the Loneome Pine  
Oct. 2-4.  
TRUSTON King (United Fi  
Co.): Atlantic, Ia. 24. On  
wa 26. Sioux City 27. 28.  
Vermilion 30. Dak. 29.  
Yankton 30. Ontario Oct.  
24. 25. 26. 27. 28. 29. 30.  
Fairmont, Minn. 31. 8. Bl  
Earth 7. Algona, Ia. 8.  
UNCLE Tom's Cabin (Kibb  
and Martin): Altoona, Pa.  
24. Deola 25. Johnstown 2  
Greensburg 26. Scotland 2  
Uniontown 29. Monessen Oc  
1. Fairmont, W. Va. 2.  
Clarksburg 3. Parkersburg 4  
Marietta, O. 5. Huntington  
6. Portsmouth 7. Irwin 8.  
Fortsmouth 10. Chillicothe  
11.  
UNCLE Tom's Cabin (Terry's)  
Oswa, Ia. 25. 26. Whiting 27  
Oct. 28.  
WALKER, Charlotte (Klaw and  
Erlander): Denver 22-27.  
WARD, Fanny (Charles D  
ingham): N.Y.C. Sept. 15-  
Indef.  
WHEEL, David (David Be  
lasco): Balto. 22-27. N.Y.C.  
28.—Indef.

**WARNER, Henry B.** (Maury Campbell); Pittsburgh 22-27. Washington Oct. 6-11.  
**WAY Down East** (O. O. Terrington); Stamford, Conn., 27. Torrington 27. New London 27. Norwich 27.  
**'WAY Down East** (Wm. A. Brady); Clint. 31-27.  
**WHAT Happened to Mary?** (Louis 31-27.  
**WHAT Happened to Mary?** (L. Morrison Producing Co.); N.Y.C. 20-27. Washington 27. Oct. 4.  
**WHERE the Trail Divide** (C. Williams and McGillivray); Hannibal, Mo., 27. Springfield, Ill., 28. Macon, Mo., 30. Moberly, Mo., 31. Brookfield 4. Ft. Madison, Ia., 11. Hannibal 31.  
**WHERE the Trail Divides** (Columbus O., 27-27. Akron 29-Oct. 1.  
**WHIP** (The Comstock and Gent); Ohio, Aug. 30—indef.  
**WHIP** (The Comstock and Gent); N.Y.C. 20-27. Newark 20-Oct. 4.  
**WHITESIDE** Walker (Walter); Pittsburgh 29-Oct. 4. Indianapolis 6-11.  
**WHITE Slave**; Indianapolis 27-27.  
**WILLIAMS, Etha** (Arthur C. Johnson); Birmingham, Ala., 21-27. Nashville, Tenn., 25. Oct. 4. Memphis 6-11.  
**WINNING of Barbara Worth** (Klaw and Erlanger); Chicago 22—indef.  
**WITHIN the Law** (American Play Co.); N.Y.C. Sept. 11, 1912—indef.  
**WITHIN the Law** (American Play Co.); Chicago 31-27. Sept. 27. Milwaukee 28-Oct. 4.  
**WITHIN the Law** (American Play Co.); Buffalo 29-34. Syracuse 29-27. Cortland 25. Oct. 30-Oct. 3.  
**WITHIN the Law** (Eastern American Play Co.); Fairmont, W. Va., 34. Clarkburg, 25. Marietta, O., 26. Parkersburg, W. Va., 27. Wheeling 29-30.  
**WITHIN the Law** (Southern American Play Co.); Piqua, O., 34. Lima 26. St. Marys 26. Sandusky, Ind., 27. Anderson 29. Kaneville, O., 30.  
**WITHIN the Law** (Western American Play Co.); Ashland, Pa., 24. Mt. Carmel 25. Freeburg 28. Metch. Chubb 27. Berwick 28. Towanda 30.  
**YELLOW Jacket** (Harris and Selwyn); Phila. Sept. 20. Oct. 4. Chgo. 6—indef.  
**YOUNG Mr. Generation** (Chas. Frohman); Plainfield, N. J., 24. N.Y.C. 25—indef.  
**PERMANENT STOCK**  
**ACADEMY**; Jersey City—indef.  
**ACADEMY of Music** (Wm. Fox); N.Y.C. Dec. 2—indef.  
**ACADEMY of Music**—indef.  
**AMERICAN**; Spokane Sept. 1—indef.  
**AMERICAN** (H. R. Polack); Pittsburgh—indef.  
**AMERICAN** (Harry Clay Blair); Phila. Aug. 18—indef.  
**A R V I L** Players (Walter Baldwin); Lancaster, Pa., Sept. 1—indef.  
**AUDITORIUM** (Miss M. M. Miller); Kansas City, Mo., Sept. 29.  
**AUDITORIUM** (A. Jones); Lynn, Mass., Aug. 25—indef.  
**A VENUE**; Vancouver, B. C., Sept. 1—indef.  
**B A I L E V**, Mitchell; Seattle Sept. 1—indef.  
**BAKER**; Portland, Ore., Aug. 31—indef.  
**B A N K S**, Hicks; Fall River, Mass., June 30—indef.  
**BESSEY, Jack**; Dubuque, Ia., June 1—indef.  
**BISHOP Players**; Oakland—indef.  
**BOYD**; Omaha Aug. 31—indef.  
**BROADWAY** (E. A. Schiller); Bayonne, N. J., Aug. 30—indef.  
**BROADWAY Theater** (Dan B. Scullin); Springfield, Mass., April 25—indef.  
**HUNTING, Emma** (E. A. Schiller); New Orleans Sept. 14—indef.  
**HURRANK** (Oliver Morosco); Los Angeles—indef.  
**CALSMITH Players**; Allentown, Pa., Sept. 1—indef.  
**CALSMITH Players** (Callahan and Smith); Reading, Pa., Sept. 8—indef.  
**CASTLE SQUARE** (John Craig); Boston Aug. 25—indef.  
**CRESCENT Players**; B'klyn Aug. 30—indef.  
**DAVIS, Harry**; Pittsburgh, Sept. 1—indef.  
**EMPIRE** (Julius Cahn); Salem, Mass., Aug. 25—indef.  
**EMPIRE**—indef.  
**EMPIRE** (Spits and Nathanson); Prov., R. I., Sept. 1—indef.  
**EVANSTON** (Harry L. Minnott); Evanston, Ill., indef.  
**FLETCHER** (label: Vancouver, B. C., Can., Aug. 25—indef.  
**GAVETY** (Anthony Michel); Hoboken, N. J., Sept. 1—indef.  
**GLASSER, Vaughn**; Cleveland Sept. 8—indef.

GAGNON-Pollock: New Orleans, La.—*infer.*  
GONELL: Mason City, Ia.—*infer.*  
GOTHELM (Mrs. F. H. Boyle): St. Louis, Aug. 30—*infer.*  
GRAND Opera House: B'lyzn, Aug. 23—*infer.*  
GREENPOINT (Al. Trabern): B'lyzn, N. Y., Aug. 30—*infer.*  
GREW, William: Pittsburgh, Mass., Aug. 25—*infer.*  
HALTON-Powell: Terre Haute, Ind.—*infer.*  
HALL-Grand Opera House: N.Y.C. Sept. 1—*infer.*  
HAYWARD, Grace: Chgo., Sept. 8—*infer.*  
HIGBY (Mrs. C. M. Higby): St. Louis, Sept. 14—*infer.*  
HUNTINGTON, Wright: St. Paul, Sept. 7—*infer.*  
IRVING Place (Rudolf Christians): N.Y.C. Sept. 25—*infer.*  
JACKSONVILLE (Geo. W. Sammis): Jacksonville, Fla., Sept. 1—*infer.*  
JEFFERSON Theater (Julius Kahn): Portland, Me., Jan. 21—*infer.*  
KELLEY, Jewell: Atlanta, Ga., Aug. 28—*infer.*  
KELLY, Mrs. O. D. Woodward): Omaha Sept. 20—*infer.*  
LAWRENCE, Del S.: Vancouver, B. C., Can., July 14—*infer.*  
LLOYD, Holo (Dudley Clement): Concord, N. H., Sept. 1—*infer.*  
LONERGAN, Lester: New Bedford, Mass., Aug. 18—*infer.*  
LONG, Billie (J. P. Goring): Chattanooga, Tenn., Sept. 16—*infer.*  
LORCH, Theodora: Passaic, N. J., Sept. 1—*infer.*  
LYCEUM (Dennis Weiss and Dowell): San Diego—*infer.*  
LYON: Mobile, Sept. 1—*infer.*  
MADISON, Willard and Marie: Rambau: Salt Lake City, Aug. 31—*infer.*  
MAGRANE (T. Ashton Magrane): Wichita, Kan., Sept. 1—*infer.*  
MAJESTIC: Utica, N. Y., Sept. 2—*infer.*  
MALLET-Denison: Lawrence, Mass., Aug. 30—*infer.*  
MALLET-Denison: Fall River, Aug. 23—*infer.*  
MALLET-Denison (W. L. Mallett): Taunton, Mass., Sept. 15—*infer.*  
MAYER (Geo. K. Robinson): Haverhill, Mass., Aug. 18—*infer.*  
MERIDIMACK Players: Lowell, Mass., Sept. 1—*infer.*  
METROPOLIS (Harry Rosenberg): N.Y.C. Sept. 1—*infer.*  
MODERN Drama Players: Savannah, Ga., Sept. 1—*infer.*  
MORISON, Lindsay: Lynn, Mass., Aug. 1—*infer.*  
MOROCCO (Olive Morosco): Los Angeles, Jan. 6—*infer.*  
MUNTHER, O. G. (Martin J. Dixon): Savannah, Ga., Sept. 1—*infer.*  
NORTH Bros.: Topeka, Kan., Sept. 1—*infer.*  
NORTH, Frank: Ft. Worth, Tex.—*infer.*  
OLIVER, Otis: Rockford, Ill., Sept. 2—*infer.*  
ORPHEUM (H. M. Addison): Reading, Pa., Aug. 25—*infer.*  
ORPHEUM (J. Herman Thomas): Cincinnati, Sept. 14—*infer.*  
ORPHEUM Players (Wm. A. Pace): Phila, Sept. 1—*infer.*  
PEARL (W. H. Ames): Wilkesport, Pa.—*infer.*  
PENN Players (Jay Packard): Pittsburg, Sept. 6—*infer.*  
POLK, S. & Foll: Washington, D. C., Sept. 1—*infer.*  
PRINCESS: Tacoma—*infer.*  
PRINCESS (Mr. De Forest): Chgo., Sept. 8—*infer.*  
PRINGLE, Della (C. H. Van Acker): Butte, Aug. 31—*infer.*  
REDMOND: Sacramento—*infer.*  
SAYLES, Francis (F. H. Sayles): Richmond, Ind., May—*infer.*  
SHEPARD-Ashworth: Monroe, La., Sept. 1—*infer.*  
SHUBERT (C. A. Newton): Milwaukee, Sept. 7—*infer.*  
ST. MACH Players: Birmingham, Ala., Sept. 1—*infer.*  
STODDARD (W. L. Stewart): London, Can., June 23—*infer.*  
STORK, Clifford, and Mabel Brownell (Lee Ottolenski): Newark, N.J.—*infer.*  
TOLSON-Pleas Woods: St. John, Can., Sept. 20—*infer.*  
THOMPSON-Woods: Brockton, Mass., Sept. 1—*infer.*  
TOLER, Sidney: Halifax, N. S., Sept. 1—*infer.*  
WADSWORTH (C. H. Owen): N.Y.C. Aug. 23—*infer.*  
WASHINGTON (Walter V. Lawrence): Detroit, July 21—*infer.*  
WILCOX-HESTER Players (Cecil Owen): Mt. Vernon, Sept. 1—*infer.*

## TRUE ECONOMY

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## TRAVELING STOCK

AUBREY (D. Otto Hittner):  
25-27, N. H. 23-27.  
BAIRD, Grace (J. H. Cooper):  
Clinton, Mo., 23-27, Sedalia  
29-Oct. & Jefferson City, 6-  
11.  
BATES, Fred: Northfield,  
Minn., 24-27.  
CHATHREDON, Arthur (N.  
Appell): Nashua, N. H., 22-  
27, Gardner, Mass., 29-Oct.  
CHAUNOBY - Keiffer (Fred  
Chaunoby): Annapolis, Md.,  
23-27, Phoenixville, Pa., 27-  
Oct., Bloomberg, O., 1.  
COTTON, Jessie: Walnut, Ill.  
23-27, Oriskany 29-Oct. &  
CORNELL-Price (W. E. Cor-  
nell): Huntington, Ind., 22-  
27, Allegan, Mich., 29-  
Oct. & 6-11, Hartford, Conn.,  
6-11.  
DE VORE, Flora (J. B. Rot-  
nour): Stanley, Wis., 23-27,  
Hartford, Conn., 29-Oct. &  
DOUGHERTY, Jim: Dougher-  
tyville, Delhart, Tex., 23-27.  
EARLE (L. A. Earle): Chgo.  
Jct., O., 23-27, Wooster 6-  
11.  
EYING, Gertrude (W. N.  
Smith): Rogers, Ark., 23-27,  
Payetteville 29-Oct. & 6-11,  
Poa, Ohio, 6-8.  
GRIFFIN, Helen (N. Appell):  
Newburgh, N. Y., 23-27, Mid-  
dletown 29-Oct. & 6-11.  
HAYES, Lucy, Players: Audu-  
bon, Neb., 23-27, Guthrie  
Okla., 29-Oct. & 6-11.  
HILLMAN, Edna (Harry  
Hobbs): Ord, Neb., 23-27,  
Wahoo 29-Oct. & 6-11.  
HIMMELHIN'S Association: Plaz-  
ers: Jackson, Mich., 23-27,  
Springfield, Mo., 29-Oct. &  
LA ROY (Harry La Roy):  
Peoria, O., 31-27, Spencer,  
W. Va., 29-Oct. & Ripley 6-  
11.  
LONG, Frank E.: Richland  
Ct., Wis., 21-27, Green-  
la, 29-Oct. & Wisconsin, Minn.,  
6-11.  
LONGAORE (Wee and Lam-  
bert): Bradford, Pa., 23-27,  
29-Oct. & 6-11.  
LYNN, JACK: Carthage, N. Y.,  
23-27.  
MAHER, Phil: Hornell, N. Y.,  
23-27.  
MARKS, R. W.: Oondensburg,  
N. Y., 23-27.  
MOTT, Addison (Leslie E.  
Smith): Delhi, N. Y., 23-27.  
PICKERTS, Four (Willis Pick-  
ett): Perry, N. Y., 23-27,  
Springfield 29-Oct. & Penn  
York 6-11.  
ROBBINS, Clint and Bessie  
C. A. Robbins): Shenan-  
doah, Ia., 23-27.  
SHANNON (L. A. Shannon):  
Hartford, O., 23-27, Georgetown  
29-Oct. & 6-11.  
SHOREY, Ethel May: Ply-  
mouth, Mass., 23-27.  
SPENDRON-Palme: Madison,  
Conn., 23-27.  
ST. CLAIR, Winifred: Carbone-  
dale, Pa., 29-Oct. & 6-11.  
TAYLOR (H. W. Taylor):  
Saugerties, N. Y., 23-27.  
TENNANT, Mary (G. L.  
Tennant): Williamstown, Pa.,  
23-27, Lohans 29-Oct. &  
Lewistown 6-11.  
VINTON (H. P. Bulmer):  
Harrisburg, Minn., 23-27,  
Alexandria 25-27, Glenwood  
29-Oct. & Ada Oct. 1-3.  
WINNINGER Players (Jno. D.  
Winninger): Waukegan, Wis.,  
22-28, Kenosha 29-Oct. &  
23-27, 6-11.

## OPERA AND MUSICAL COMEDY

**ADELE** (New Era Producing Co.): N.Y.C. Aug. 28—**in-**  
der.  
**E-Hira** 15-27. Chgo. 28—in-  
der.

**AMERICA** (Mecura, Shubert):  
N.Y.C. Aug. 30—in-der.  
**BARNARD**, Max (A. H.  
Wood): Springfield, Mass.,  
29. 27. Albany, N. Y., 29  
Schenectady 30.

**BRIAN**, Donald (Chas. Frohman):  
N.Y.C. Sept. 23—in-  
der.

**BROADWAY** Honeymoon (Joe  
Howard): Chgo. Oct. 6—in-  
der.

**CANDY** Shop (Anderson Gaiety  
Co.): Omaha, Neb. 23. 24.  
Lincoln 25. Salt Lake City,  
U. S. Oct. 2. 'Prices 5-15.

**CARL**, Richard and Mattie  
Williams (Chas. Frohman):  
N.Y.C. Aug. 29—in-der.

**CENTURY** Grand Opera  
(Mecura, Aborn): N.Y.C.  
Sept. 18—in-der.

**CHILDREN** of Normandy: Platt-  
sburg, N. Y., 24. Buffalo, N. Y.,  
26. Greenfield, Mass., 27.

**CHOCOLATE** Soldier (Whitney  
Opera Co.): St. Paul 21-27.

**COHAN**, George M. (Cohan  
and Harris): Boston Sept.  
29—in-der.

**COLUMBIA** Musical Comedy  
(Dillon and Kinel): Los An-  
geles Aug. 31-Oct. 11.

**COUNTY** of Amsterdam (Klaw  
and Erlanger). Dayton, O.  
Jan. 25. Des Moines 27.

**COURTIN'** The (Atkinson-  
Brown Co.): Boston 15-27.

**DOCTOR** In Love: Lincoln,  
Nebr., 23. 24. Topeka, Kan.,  
25.

**DREAM** Maiden: Syracuse, N. Y.  
29-Oct. 1.

**EDUCATION** Julian (A. H.  
Wood): Kansas City 21-27.

**FOLLIES** of 1919 (Florenz  
Ziegfeld, Jr.): Phila. 8-27.

**GEORGIA** Troubadours (Wm.  
McCabe): Acottsville, Kan.,  
24. 25. 26. 27. Tulsa, Okla.,  
29. Allen 30. Oct. 1. Stock-  
ton 2. 3. Fortia 4. Gaylord  
& Cedar 5. Kirwin 6.

**GIRL** in Blue (Edw. Kelly  
and Quinter): Erie, Pa.,  
24. Cheyerton 26. McKees-

port, Pa., 25. Connellsville 27. Uniontown 30. Moranstown 30. Va., 30. Greensboro, Pa., Oct. 1. Lairobo 2. Hamlinston 3. Harrisburg 4. Hagerstown, Md., 5. Staunton, Va., 6.  
GODDARD, Kitty (Jon. M. Gaites): Victoria, B. C., Can., 23-24. Vancouver 23-27. Seattle, Wash., 29-Oct. 1. Portland, Ore., 2-4. 'Prince 5-8-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-10

**GEORGE** Evans's Honey Boy  
(Daniel Shee): Beaver Falls,  
Pa., 24, Warren, O., 25, Canton  
26, Akron 27, Cincl. 28-  
Oct. 4.  
**PRIMROSE** and Dockstader  
(Earl Burgess): Cleveland  
22-27.

## BURLESQUE EASTERN WHEEL

AL. REEVER'S Beauty Show (Al. Reever): Boston, 22-27.  
A. V. C. Oct. 2-4.  
AMERICAN Beauties (Dave Guran): St. Paul 21-27, Milwaukee 26-Oct. 4.  
BEAUTY Youth and Folly (Fred): V. Jeanina: Vancouver 23-27, Albany 29-Oct. 1, Worcester 2-4.  
BEAUTY Parade (Ed. Schaefer): N.Y.C. 22-Oct. 4.  
BEAUTY Parade (Jack Singer): Detroit 21-27, Toronto 26-Oct. 4.  
BELLES of Beauty Row (Henry P. Dixon): Chgo., 21-27, N.Y.C. 26-Oct. 4.  
BEN WELCH (Joe Asherman): Indianapolis 21-27, Chgo. 26-Oct. 4.  
BIG Jubilee (Joe Woodson): N.Y.C. 22-27, Paterson 26-Oct. 4.  
BILLY WATSON'S Big Show (Dan Gussenhaimer): Springfield 22-24, Albany 26-27, N.Y.C. 29-Oct. 4.  
BOB Ten Girls (Frank McNeil): N.Y.C. 21-27.  
BOWERY (Geo. Harris): Baltimore 22-27, Washington 29-Oct. 4.  
BROADWAY Girls (Louis Oberdorfer): Phila. 21-27, Louisville 25-Oct. 4.  
COLLEGE Girls (Harry Hedden): N.Y.C. 15-27, Hoboken 26-Oct. 4.  
COLUMBIA (L. C. McFarlan): Louisville 21-27, N.Y.C. 26-Oct. 4.  
CRACKERJACKS (Chas. Arnold): Boston 22-27, Springfield 29-Oct. 1, Albany 2-4.  
DREAMLAND (Dick Patton): N.Y.C. 22-27, N.Y.C. 26-Oct. 4.  
FOLLIES of the Day (Jack McNamara): Hoboken 22-27, Phila. 29-Oct. 4.  
GAY New Yorkers (Jahs Goldschmidt): Buffalo 22-27, Rochester 26-Oct. 4.  
GAYTIE Girls (Bob Simons): Cleveland 22-27, Toledo 26-Oct. 4.  
GIRLIE Girls (Emanuel Rosenthal): St. Louis 21-27, Kansas City 26-Oct. 4.  
GIRLS from Haverhill (H. W. Chipman): Paterson 22-27, Newark 29-Oct. 4.  
GIRLS from Maryland (Chas. Donaghy): Chgo. 21-27, Detroit 26-Oct. 4.  
GIRLS from the Great White Way (Dave Gordon): Minneapolis 21-27, St. Paul 23-27.  
GOLDEN Creek (Jas. Fulton): N.Y.C. 22-27, Bridgmont Oct. 2-4.  
HAPPY Widows (Wm. Fenwick): Bridgeport 22-27, Prov. 29-Oct. 4.  
HARRY Hastings (Jack Levy): Kansas City 21-27, Omaha 26-Oct. 4.  
HONEY MOON Girls (Harry Leoni): Washington 22-27, Philadelphia 26-Oct. 4.  
LIBERTY Girls (Alex. Gorman): Albany 22-24, Worcester 26-27, Boston 29-Oct. 4.  
LOVE Makers (J. A. Miller): Minneapolis 26-Oct. 4.  
MARION'S Own (Bob Travers): N.Y.C. 22-27, N.Y.C. 26-Oct. 11.  
MINERS' Big Frolic (Bud Daley): Toronto 22-27, Buffalo 29-Oct. 4.  
M O L L I E Williams (Phil Isaacs): N.Y.C. 22-Oct. 4.  
QUEEN OF THE Night (J. C. Howard): Louisville 21-27, Indianapolis 26-Oct. 4.  
ROBIN'S Big Show (Joe Roole): Rochester 22-27, Syracuse 26-Oct. 1, Utica 2-4.  
ROBIN'S Big Show (Joe Roole): Buffalo 22-27, Cleveland 26-Oct. 4.  
ROSELAND Girls (Walter Gorman): Phila. 22-27, N.Y.C. 26-Oct. 4.  
ROSEY Poney Girls (Loach Livingston): N.Y.C. 22-27, N.Y.C. 26-Oct. 11.  
SOCIAL Maid (Jack Cohen): Chgo. 21-27, Chgo. 23-Oct. 4.  
STAR and Garter (Harry Ross): Milwaukee 21-27, Chgo. 26-Oct. 4.  
TAXI Girls (Louis Hurlitz): Chgo. 21-27, N.Y.C. 26-Oct. 4.  
TROGADENITE (Felix Peretti): Syracuse 22-24, Utica 26-27, Montreal 29-Oct. 4.  
VANITY Pair (Wm. S. Clark): Prov. 22-27, N.Y.C. 26-Oct. 4.  
WATSON Sisters (Geo. Helfrage): Newark, 22-27, Phila. 26-Oct. 4.

**BUREAU PROGRESSIVE CIRCUIT**

BLANCH Baird's Big Show (Blanch Baird): Chgo. 26-Oct. 4.  
CRUCOR Girls (Chas. Robinson): Boston 22-Oct. 4.  
DANDY Girls (Chas. Crumwell): Penn Circuit 22-27, Cincinnati 26-Oct. 4.  
DOLL DOLL Girls (Butler and Lavett): Detroit 21-27, Toronto 26-Oct. 4.  
HYA MULLA'S Big Beauty (Lewis Talbot): Phila. 22-27, Boston 26-Oct. 4.  
FAY Kees (Joe Gussenhaimer): St. Louis 21-27, Kansas City 26-Oct. 4.  
FOLLIES of Pineson (Rube Herschman): Pittsburgh 22-24, Chgo. 26-27, Boston 29-Oct. 4.

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3 West 29th Street, New York

**WHITESIDE IN "THE TYPHOON" AGAIN**

Walker Whitestone will play The Typhoon on tour, opening his season at the Alvin Theater, Pittsburgh, on Monday night. He will go north to Winnipeg, back to the twin cities of St. Paul and Minneapolis, and into Detroit and Cleveland for the holidays. The balance of the season will be devoted to the South, Middle West and New England States. Walter Floyd will again be manager. The cast includes Florence Knicker, Maude Shaw, John M. Fox, Frank Kinner, Charles Daugherty, Stephen Wright, Grant Sherman, Harold De Becker, Arda La Cruz, Charles Brown, W. H. Bradford, Harry Bennett, Thomas Wall, Carl Voss.

\_\_\_\_\_

**GIRLS from the Politics** (Harry Brown): Kansas City 21-27.  
**GIRLS from the South** (John Williams): N.Y.C. 18-27.  
Phila. 26-Oct. 4.  
**HIGH Life Girls** (Frank Calver): Indianapolis 21-27. St. Louis 26-Oct. 4.  
**HONEY Girls** (Bernard Reinter): N.Y.C. 22-Oct. 4.  
**MAY Howard's Girls of All Nations** (J. H. Hartman): Utica 20-27. Rochester 25-27. Pittsfield, Mass. 29-Oct. 1. Holbrook 2-4.  
**NIRTH Mothers** (Hatch and Scott): Seattle 29-27. Utica 29-Oct. 3. Schenectady 2-4.  
**NITCHING Mothers** (Jean Russell): Toronto 22-27. Buffalo 25-Oct. 4.  
**MOTHERS Girls** (Tom Sullivan): Chicago 26-Oct. 4.  
**FRODOGMAITH Girls** (Jack Bell): Chas. 15-27. Detroit 25-Oct. 4.  
**BROTHER Girls** (Morris Weinstein): Rochester 22-27. Penn. Circus 26-Oct. 4.  
**SUNSHINE Girls** (W. B. Smith): Cleveland 25-27. Cinth. 26-Oct. 4.  
**SUNSHINE Girls** (Wm. Wagoner): Boston 18-27. N.Y.C. 26-Oct. 11.  
**TANGO Girls** (Chas. Taylor): Cinth. 21-27. Indianapolis 29-Oct. 4.





# VAUDEVILLE



Nora Bayes Wins in Her Old and New Songs; Frank Sheridan Provides Thrills in Davis's Playlet, "Blackmail"

**N**ORA BAYES, having discarded her short-lived musical sketch, came to the Palace last week in songs. Miss Bayes scored one of the hits of the season. It was well merited, too, for she is one of vaudeville's few really able songstresses.

Miss Bayes swings her numbers over the footlights in a way that makes every point tell. There is magnetism, humor, and agreeable personality blended into one.

Miss Bayes, "cheerfully assisted," according to the programme, "by Hal Clarke," put over the ragtime romantic satire in a way that caught the house and sang "Young America," "Dat Loving Rag," "Mandy" and "Kelly." That is, she doesn't merely sing them. She makes them distinct creations: touched with humor, shaded with pathos, and humanized by a sort of song artistry.

The Second Ash Tray, Gaston Mervale's playlet of India, presented by Nance O'Neil, is feverish and gruesome. Irma hates her husband, a naturalist and student of snakes, in more ways than once. There is an artist with "the love she pines for." He is telling how he "wants her-her-her" when the husband returns with a deadly new reptile. She hides the soulful artist in the conservatory. One glance at the ash trays tells the naturalist the secret, and he hurls the snake, coiled in a box, into the conservatory, closing and locking the door. The wife entreats and pleads, when the husband suddenly drops dead. The woman forces open the conservatory door and the lover is seen lying in the green moonlight. She grows hysterical, when the artist comes to life—only struck by the box, you know. The wife recovers and there is a happy little soul kiss, despite the snake, now "at liberty" and the husband, who dies in such a timely fashion.

Miss O'Neil makes her one moment of acute hysteria—with lax arms, staring eyes and hoarse voice—tell strongly. Hugh Dillman and Alfred Hickman do all that is possible with the artificial roles of the artist and the husband. The sketch is admirably staged. In fact, The Second Ash Tray seems an artistic but unreal little nightmare.

The third generation of the Uesems Family came to the Palace in an almost marvelous acrobatic novelty. The Uesems really accomplish feats that would seem impossible. One of the startling stunts is a bit of head-to-head equilibrium, in which a boy balances a man, walking with him up and down an unsupported ladder. Arthur Aldrich sings his way into favor with a tenor voice of unusual timbre. Hale and Patterson out-tango most of the recent teams of

entertainers, who look bored and coolly indifferent while they whirl each other around in a breathless way. Lola Merrill and Frank Otto have a neat little patter act. Last week's Palace bill was an admirably balanced offering.

Belle Baker, last week at the Alhambra, believes firmly in the spotlight. It plays an accompaniment to all her songs. That isn't a reflection upon her ability, for she knows how to put over a certain type of song most effectively. She gets full value out of "The Yiddisher Wedding" and the Italian "seven o'clock" melody, but she isn't so successful when she tries the tremolo on a straight rag like Irving Berlin's new lyric, "Why Do You Hang Around?" Miss Baker was one of last week's hits.

Richard Harding Davis has provided Frank Sheridan with a strong playlet, called Blackmail. It doesn't tell what can exactly be classified as a pretty story, but it has suspense, unrelenting interest and a thrill.

Fallon is a millionaire, a man who found his fortune in the lonely Alaskan gold fields. He is in a New York hotel when a former sweetheart, now married, comes to him in her distress. She is being black-



NANCE O'NEIL, Moffett, Chicago.  
Offering Gaston Mervale's "The Second Ash Tray."

mailed by an unscrupulous crook, who holds a secret of her early life and demands money. She is innocent, but fears the loss of her husband's love. Fallon promises his aid.

With the foundation of the playlet established, the interest grows and grips. Fallon hides a detective in an adjoining room and waits for the blackmailer, Mohun. The crook comes and Fallon pays him a thousand dollars in marked bills. Mohun grows domineering and his demands increase, when suddenly the millionaire draws two revolvers, swiftly locks the door of the adjoining room and, simulating a fight, fires two shots. One kills Mohun, the other enters his own arm. The detective breaks down the door, but the crook is dead, apparently shot in self-defence.

Mr. Sheridan plays Fallon with strength and vigor, as might be expected of the original Captain Williams, of Paid in Full. Harry La Motte does the blackmailer realistically, Polly Stockwell is excellent as the woman, and Louis Wood plays the small role of the detective forcefully. It is a capital little cast.

Blackmail is designed for a thrill—and it succeeds. The climax is rather interesting to consider as an example of changing viewpoints in things theatrical.



Gould and Marsden, Inc., N. Y.  
ETHEL GREEN,  
Dainty Comedienne at the Brooklyn Orpheum.

Ten years ago the villain would have reformed at the final curtain and things would have ended happily and harmlessly. Now the hero calmly shoots down the unarmed crook—a despicable cad, to be sure—and wins the audience's approval. Playgoers have been "educated" up to the point where they accept anything—if it has the "punch."

Life may be overdrawn or underdrawn. Lis, a sketch by C. H. O'Donnell, presented at the Union Square by Fredrika Slemmons, is an example of a melodrama distorted out of shape to obtain an old-fashioned happy ending. Mr. O'Donnell has taken The Chorus Lady triangle of the store proprietor's son and the two shop girl sisters, one pretty and the other homely, but slangily world-wise. The watchful and hard working Lis denounces the dashing young man, who suddenly has a change of heart. So he takes his silk hat in one hand and little sister by the other and declares his "intentions are honorable." "Comic interest" is injected by the shop girls' father, who has acquired an uncertain state at "the corner."

Florence Tempest, who is obviously following in the footsteps of Kathleen Clifford and others as a masculine impersonator, headlined at the Union Square. Miss Tempest's songs, exclusive, we believe and hope, are more or less blue. She is evidently aiming at daintiness, but that quality does not go hand in hand with questionable songs.

The motion pictures of Harry K. Thaw, taken at Sherbrooke, Canada, were really a decidedly interesting feature of all the big New York theaters last week. The good old-fashioned melodramatic hissing which ex-District Attorney Jerome received and the applause accorded the prisoner was uniform in all the houses, apparently indicating the trend of public opinion.

In her Big Moments from Great Plays, at the Colonial, Amelia Bingham offered selections from Jeanne d'Arc and Madame Sans Gene. Miss Bingham comes before the footlights to explain each selected bit of drama. Perhaps this strikes a note of theatricalism—anyway, the acting is never very real. Not that the star is insincere in her efforts, but, as the Maid of Orleans, she is elocutionary rather than suggestive of the visionary and spiritually exalted sainted girl of history. In San Gene the weakness of the company is more apparent. Miss Bingham makes the vivandière a sort of Marie Dressler of the Tuilleries. It is very broad and obvious humor.

R. L. Goldberg, the cartoonist of the New



EVA SHIRLEY, Rem Studio, N. Y.  
Popular Vaudeville Singer.





**DAVID BISPHAM.**  
Eminent Baritone Now at the Palace.

York Mail, won his way on real merit. The comic artist uses a row of drawing boards and does his work in view of the audience. There is humor in his grotesque style and his act pleased and amused the audience.

Gus Edwards returned with his song revue. The youthful company is entertaining in the little musical comedy. James Duffy and pretty Mercedes Lorenze presented their agreeable little singing and patter act, Springtime.

All in all, it was a week of tabloid drama, with everything from abbreviated standard plays and condensed domestic triangles to real snakes. Most of it emphasized just how difficult it is to write a consistently good playlet.

FREDERICK JAMES SMITH.

## BROOKLYN VAUDEVILLE

Marie Dressler, Victor Moore, and Mrs. Gene Hughes Please Audiences

The irresistible Marie Dressler simply charmed the patrons of Keith's Orpheum Theater, Sept. 15-20, with her harem skirt and attractive songs. Next in line were J. Francis Dooley and Corinne Sales, Lew Brice and Lillian Gonne, and Charles Mack and company in Back to Brin. Another interesting feature was the moving pictures of Harry K. Thaw, taken recently in Sherbrooke, Can.

In a close race for headline honors at Keith's Bushwick Theater, Victor Moore and Emma Littlefield and Mrs. Gene Hughes in Youth were tied for first place. The mysterious Eva Fay offering Thaumaturgy seemed to hold her audience spellbound. Among the other entertainers were Van and Schenck, Morgan, Bailey and Morgan, Jed and Ethel Dooley, and the Harry Thaw Moving Pictures.

J. LEROY DRUG.

## "TIK-TOK MAN" GETS CLEVER TEAM

Charlotte Greenwood and Sydney Grant, a team of vaudeville headliners popularized in New York during the past year by the Messrs. Shubert in connection with several of their leading musical productions, have joined Oliver Morosco's comedy with music, The Tik-Tok Man of Oz. Miss Greenwood and Mr. Grant will be remembered especially at the Winter Garden and in last Winter's production of the Lehar operetta, The Man with Three Wives, in which Miss Greenwood was popularly acclaimed the comedy hit of the piece.

## "THE SPRING GIRL" OPENS

The Spring Girl, Jesse L. Lasky's new production tried out last week at Elizabeth, N. J., began its tour on Monday at the Orpheum in Harrisburg, Pa.

The Spring Girl is said to be a condensation and adaptation of Cheer Up, and is the work of Mary Roberts Rinehart and Cecil de Mille. Allan Brooks, who was in Cheer Up, is featured in the production.

Mr. Lasky's Clownland is scheduled to open in Utica on Sept. 29.

## OWEN MCGIVENEY BEGINS TOUR

Owen McGivney, the English protean actor, offering a Dickens character playlet based on Oliver Twist, began his new American tour at the Shubert in Utica on Monday.

Mr. McGivney had the distinction of "jumping" from Dublin to Utica.

## GUS EDWARDS'S NEW ACT

Gus Edwards will try out his newest act, The Yankee Doodle Scouts, at Proctor's 123d Street Theater to-morrow and for the remainder of the week. Mr. Edwards originally intended to call the act The Boy Scouts.

## THE BUSY WORLD OF VAUDEVILLE

Hall Caine Invades Two-a-Day—Best-Known Writers, from Robert Chambers to Edna Ferber, Likely to Follow

BY WALTER J. KINGSLY

Maurice and Walton have new dances at the Colonial this week which have proven a revelation to their rivals, many of whom have visited the theater again and again to catch the puzzling plan of the new steps. Maurice and his graceful partner will play a four weeks' engagement at the Colonial, presenting a new programme of dances each week. Maurice is keen on his campaign to standardize the tango, which has been so effectually taken up by Professor Wilson, the tango authority, of Aeolian Hall.

Ethel Levey will sing new songs at the Bronx next week. She came to New York fully resolved to play but one week at the Colonial. The accident to her little daughter prevented her from completing even that brief engagement, so, now that George is convalescing, Miss Levey will appear next week for Mr. Keith at the Bronx, after which she will return to London.

Robert W. Chambers is almost persuaded to allow a studio sketch of his to be presented in vaudeville. Mr. Chambers has the right touch for vaudeville. His sense of sensational yet safe situations in the duel of the sexes is something that the two-a-day desires. In casting his new light opera, Iole, Mr. Chambers studied the methods of the available women of vaudeville and heard many of them sing.

A big dramatic playlet by Hall Caine will soon be announced in Keith vaudeville. It promises to be the sensation of the season.

William A. Brady made his debut as a vaudeville producer with a 24-karat hit in his sketch, Beauty is Only Skin Deep. In every way the cast and production is a delight. With Elizabeth Jordan as author, Jessie Bonstelle as stage director, and William A. Brady as producer, the little comedy couldn't be bad, but, as it happens, it is positively wonderful. Brady is the type of producer needed in "big time" vaudeville. Every audience that has seen Beauty is Only Skin Deep has thoroughly appreciated its class and gone away talking about it. It will be the feature at the Bushwick's anniversary next week. Come on, William, and give us some more. Now that you have captured vaudeville, I wouldn't be surprised if you tackled grand opera.

I wish that Marie Cahill was in vaudeville. She is a supreme comedienne; one of the very greatest the stage has ever known, and as for "putting a song over," there is no one to compare her with. She has every quality that vaudeville loves—speed, variety, charm, personality, humor, and a singing gift that makes us all Oliver Twists crying for more. \* And together with every quality that makes for success in vaudeville, she possesses

something rarer—the fine flower of refinement. Miss Cahill is thoroughbred. She has a splendid following, too. I never saw more carriages and motors at a New York theater than during her last engagement at the Liberty, when she was playing superbly in a weak production which even her amazing gifts could not save for long. Marie Cahill would be a great name to go with a great performance, something that great names don't always do.

Negotiations are under way with several "best seller" authors for their appearance in vaudeville. The vaudeville magnates feel that, in view of the cordial reception given cartoonists, that popular authors would be welcome in the two-a-day. Hence offers to George Randolph Chester, George Barr McCutcheon, Marie Corelli, Edna Ferber and several others. Moreover, not one has yet declined to consider the matter.

There are few notables that have not been considered for vaudeville. Mr. Keith would be very glad to play Lord Kitchener and Rudyard Kipling at their own figures, and if Reginald de Koven will listen to reason he can do a pianologue for \$2,500 a week in a whole lot of "big time" theaters. De Koven has a very pretty gift at the piano and once upon a time played before royalty at Buckingham Palace. He set Mandalay to music, if you remember, giving it a score whose haunting beauty was worthy of the great lyric. Do not be surprised if you see the name of Reginald de Koven in electric lights.

Renno Wolf and Channing Pollock, the most successful librettists and lyricists of the day, are being coaxed to do something for vaudeville. When they have produced their batch of new musical comedies they will dash off a musical playlet. With their fertility and perseverance they could easily write one a week.

A phenomenal single woman will be announced in vaudeville soon. She is a protégée of Madame Sarah Bernhardt and came to the United Booking Offices with an enthusiastic letter of introduction from the French star. The young woman is strikingly beautiful and Sarah says that she is worthy of the Opera Comique, being a marvelous chanteuse and diseuse. This is the same beauty who was mistaken for Geraldine Farrar by the ship news reporters. The name of Callish will soon be known in the land.

## ROLLER SKATERS TOURING WORLD

Reynolds and Donegan, the roller skaters, are touring the world. They sailed from San Francisco on Aug. 26 and stopped for a day at Honolulu on Sept. 1. They will play twenty weeks in Australia and will visit Colombo, India, Nice, Monte Carlo, Paris, and London before returning to America.

## FATIMA'S COMING HERALDED

Fatima, billed as a Turkish harem dancer, is coming to the Victoria during the week of Oct. 6. Last week boards outside the theater announced "the corner's" latest contribution to the elevation of the drama.



**ADELE RITCHIE.**  
The Dresden China Prima Donna in Vaudeville.



**FLORENCE MACFIE.**  
Appearing in "The Key to the Heart."

## FANNY FIELDS RETURNING

Favorites on the American and English Stage Sails in October to Wed New York Population

Happy Fanny Fields is leaving the English stage, where she has been for years a favorite, in order to return to America and marry. The lucky bridegroom is a New York physician, Dr. Abraham H. Hongy, and the wedding is expected to take place in November. Miss Fields will return early in October.

"Interviewed by a press representative in Liverpool this week," says the London Eve, "the jolly little Dutch girl and her husband, who she was delighted at the prospect of joining the home circle, 'I am heart sick' to leave England and all the people who had been so kind to me. I want, she said, 'to thank everybody in the country for their great kindness to me. The English people have not only been kind to me professionally, but also socially, and I have never been so happy as when I have been in England. It is my one regret that I have to leave.'"

"Miss Fields came to England in 1895, since when she has made a host of friends who, while wishing her everything good in her coming new role, can ill afford to lose her."

"Everyone remembers that Fanny was in the Command Performance at the Palace Theater, London, when she invited the occupants of the Royal Box, during her tour to Cheer up! as she was ordering to call as Their Majesties! Now the day is on the other foot. We suffer—as will Fanny—through her leaving the English stage. She says she will not return. We all say that, but invariably do! We can only hope for the best."

## JARDIN DE DANSE TO CONTINUE

The Jardin de Danse has grown since its patrons to such an extent that William Morris has decided to make it an all-year-round resort. With this end in view the management is spending about \$10,000 in furnishings, increased restaurant facilities and a heating plant.

Joan Sawyer and her new dancing partner, Carlos Sebastian, are favorites of the Jardin in their tangos and turkey tango. Betty Martin, the Whirlwind Midget and others are features.

## NEW VAUDEVILLE THEATERS

E. H. Martin is planning the opening of a new theater at Webster City, Ia., to play Orpheum vaudeville. It will be under the management of Colonel Hyatt.

The New Wilkes, Beloit, Wis., threw open its doors for the first time last night. Jones, Linick and Schneider vaudeville is played. The Beloit, in the same town, is now splitting the week between vaudeville and dramatic attractions. It is now under the control of the C. A. and C. Company, with Willard Backstrom as assistant manager.

## MISS SURATT OPENS AT ALHAMBRA

Valeska Suratt will begin her vaudeville season at the Alhambra on Oct. 6. Miss Suratt has some sensational new dances and equally striking gowns. She will play the big United theaters of New York during the Alhambra week. Pat Casey is handling Miss Suratt's bookings.

## "THE DOUBLE CROSS" PRODUCED

Willmar and Vincent are this week producing a playlet, The Double Cross, at the Lyceum in Alhambra, Pa.

The Double Cross is an adaptation of a story by Will Irwin. Four people are in the cast and three settings are used in telling the story.



## ALBEE BRANDS INVESTIGATION STORIES UNTRUE AND RIDICULOUS

"Mr. Keith, in the United Booking Offices, is But One in Community of Interest for General Good"

By WALTER J. KINGSLEY.

B. F. Keith is not a subject of investigation by the Department of Justice, nor will he be. Every now and then a rumor creeps into irresponsible print that Mr. Keith and the United Booking Offices are conspiring against the Interstate Commerce law and are about to be spanked by the Government. One of the biggest laughs Attorney-General Wickersham ever had was when someone suggested that he investigate vaudeville, and he pointed out that the United was but one of many booking offices, and the Keith and Orpheum circuits but two out of many circuits, and he added: "That idea of the United States Government spending a few hundred thousand to find out how vaudeville actors get their engagements is a richer joke than has ever been sprung on a vaudeville stage."

Regarding the latest silly statement regarding Mr. Keith and the Government, E. F. Albee, his general manager, and also general manager for the United Booking Offices, says:

"The Washington dispatch printed in the New York Times, to the effect that Mr. Keith's recent purchase of Chase's Theater, in Washington, had been called to the attention of the Department of Justice for in-

vestigation, as one of the results of a business disagreement between Marcus Loew and Fred G. Nixon-Nirdlinger, in Philadelphia, is both ridiculous and untrue. Mr. Nirdlinger, who is said by the Times to have filed charges in Washington against several of his business rivals as conspirators in restraint of trade, declares that he has never either directly or by insinuation mentioned Mr. Keith as a party to the controversy. Mr. Keith has no business relations whatever with any of the parties to this Philadelphia quarrel, which involves what is known as "small time" vaudeville, while Mr. Keith's interests are almost exclusively "big time," or first class. How the purchase in the open market of Chase's Theater, Washington, can interest the Department of Justice, beyond the fact of the good news that it means Keith vaudeville as a recreation, is beyond me. The Department of Justice itself is also at a loss to know how the rumor started.

"Mr. Keith is not interfering with anyone's business. He attends strictly to his own, and in the United Booking Offices, the clearing house of vaudeville, he is but one in a community of interest for the general good."

### McCREE-GRANVILLE PLAYLET

Julie McCree is preparing a new scenic playlet for vaudeville in collaboration with Taylor Granville. The sketch is described as sensational.

Mr. McCree has also written a skit, Good-Bye, Boys, for Sam J. Curtis, as well as acts for the Hays, Bogert and Nelson, Mason and Holliday, Heron and Douglas, Clarence Wilbur, Teddy Burns, Andy McLeod, and Maida Dupree. He has also written The Follies of Vaudeville for Henshaw and Avery.

### MISS DUPREE'S EXCELLENT SUPPORT

When THE MIRROR recently reviewed Alfred Sutro's The Man in Front, presented at the Palace by Minnie Dupree, praise was accorded Arthur Maitland and James Cooley for their playing in the star's support, the information being obtained from the theater programme.

The praise was really due Franklyn Ritchie and Regan Hughston, who are now supporting Miss Dupree in the roles of the husband and the "other man," respectively. Both Messrs. Ritchie and Hughston do excellent work in the strong playlet.

### LEWIS CODY IN SKETCH

Lewis J. Cody is now appearing successfully in a dramatic playlet, Dorothy Dalton (Mrs. Lewis J. Cody) is the leading woman.

### MISS ADAMS IN "WANDA"

Mabelle Adams tried out her new act, Wanda, by Edgar Allan Woolf, in Yonkers last week. There is a cast of four.

### WHITING AND BURT LEAVE TWO-A-DAY

George Whiting and Sadie Burt, who form one of vaudeville's cleverest teams, have joined The Passing Show of 1913, at the Winter Garden.

### NETHERSOLE AT PALACE

Olga Nethersole will appear at the Palace during the week of Oct. 20 in the famous staircase scene of Haphis.



GUS EDWARDS.  
One of Vaudeville's Busiest Producers.

### NEW CHICAGO ORPHEUM THEATER

The magnates of the Orpheum circuit and the Western Vaudeville Association have announced their intention of building a theater in the Wilson Avenue district (North Side) of Chicago. Two other theaters are planned, one for the West Side and the other for the South Side.

The North Side theater will cost \$250,000. It will be one of the finest outside the loop district. When completed it will be under the executive control of Mort H. Singer and Charles E. Kohl.

### ATLANTA LIKES IDA BROOKS HUNT

Reports from Atlanta, Ga., indicate that Ida Brooks Hunt scored solidly last week at the Forsythe Theater. Following the presentation of her operetta, The Singing Countess, Miss Hunt was called repeatedly before the curtain and, in response to demands from the audience, was forced to sing her successful numbers from The Chocolate Soldier. Miss Hunt was in the original cast of the Shaw-Strasburg opera.

### PAULINE ON LOEW TIME

Pauline, the hypnotist, has been engaged by Marcus Loew for an extended engagement over his circuit of theaters. He opened at the Metropolitan Opera House in Philadelphia on Monday. The small time "king" seems to have adopted an ambitious policy, having within a few weeks secured Ching Ling Foo, Andrew Mack, Montgomery and Moore, and Fields and Lewis.

### COLLYER IN "JAR FAMILY"

Max Hart and Guy Bragdon are to produce a tabloid version of Roy McCardell's The Jarr Family, with Dan Collyer in the leading role.

### BEAUTY SKIT BOOKED SOLID

William A. Brady's production of Beauty is Only Skin Deep has been given twenty-five consecutive weeks in United time. Pat Casey handles the booking.

### "SMALL TOWN GALS" BEGIN TOUR

Barney Gerard's Small Town Gals, headed by Andy Gardner and Ida Nicoll, began their season at the Halsey Theater, in Brooklyn, on Monday.

### CURRENT BILLS

Palace—David Bingham. Beauty is Only Skin Deep, the Mortons, Gus Edwards's Song Revue, Rose Sisters, Stan-Hanley Trio, Ward Brothers, John Geiger, La Tox Brothers.  
Fifth Avenue—Edwards's Binnacle Cabaret, Edwin Stevens and company, Bert Melrose, Lynn Overman and company, Hardin and Berlin, Rinslow, Campbell and Royden, Kelly and Pollock, Jean d'Esta, Josseline Burkes, Madame Ripsey's Toy Terriers.  
Colonial—Maurice and Florence Walton, Neptune's Garden, Belle Baker, Just Half Way, Bowers, Walters and Crocker, William Weston and company, Canfield and Ashley, Cooper and Robinson, Alexander Brothers.  
Alhambra—Jack Wilson and company, the Uppesmas, R. L. Goldberger, Macart and Bradford, Violinsky, Herbert William and Hilda Wolfus, Willard Sims and company, Nick's Skating Girls, The Rosaires.  
Broadway—Annie Bingham and company, Eva Fay, Billy McDermodt, Howard and Ratcliffe, Robert Emmet Keane, George R. Reno and company, the Dooleys, Those French Girls, the Flying Russells.  
Union Square—Toots Paks and Hawaiians, Woman Proposes, Ed. Howard and company, J. K. Emmet, Viola Crane and company, Dugan and Raymond, Flo and Ollie Waters, Gordon's Comedy Doss.

Victoria—Mrs. Evelyn Nesbit Thaw (last week), Frank Forsyth, Courtney Sifers, McMahon and Chancelle, Alexander and Scott, Law, Price and Lillian Gonne, Morgan, Bailey and Morran, Fay Two Coleys and Fay, the Glocks, the Wells, Ryan and Martin.

### An Advertisement by Hershel Hendler

appeared in *Variety* to the effect that he had booked with a traveling road show and my name was signed to it as his representative. I did not book the act with this road show, and I am not the act's representative in this transaction.

As I feel that my name in this connection was improperly used, I take this method of denying any connection with it.

MAX HART

## FRANK KEENAN

En Route

Address Weber & Evans, Palace Theatre Building.

### LITTELL McCLUNG

Grand Opera House Building  
CHICAGO

### Sketches and Monologues

For Vaudeville or the Entertainment Platform.  
The Live-Act Written in the Live Way.

### "PEGGY" TRIES OUT AT YONKERS

Harry Rapt and Sol Schwartz, manager of the Orpheum Theater in Yonkers, will produce a new one-act musical comedy, Peggy, at the Orpheum to-morrow. Peggy is the work of Edgar Allan Woolf and the principals are Bert Byron, May La Rue, and Al. Foster. There will be a chorus of six, special musical numbers and an elaborate staging.

### COLLINS HAS GORDON'S ACT

Milt Collins is doing a new act on the type of The German Senator monologue used by the late Cliff Gordon.  
Mr. Collins has received the authorization of Cliff's brother, Max, to use the act. He has a new monologue by Aaron Hoffman, who wrote all of Cliff Gordon's material. Mr. Collins is playing the United time.

### CANTWELL AND WALKER FORM TEAM

Johnny Cantwell, formerly of McKay and Cantwell, and Rita Walker, whose tango dancing was a feature of Hayes and Norworth's last joint appearance, have formed a vaudeville team, and will appear at the Fifth Avenue Theater next week.

### VAUDEVILLE FAREWELL

Cecelia Loftus will probably make her last vaudeville appearance in New York in November, previous to joining the William Faversham company.  
Miss Loftus is scheduled to play at the Colonial during the week of Nov. 3, followed by a week at the Alhambra.

### VAUDEVILLE NOTES

Mike Donlin may shortly try vaudeville. Adler and Arline opened at the Alhambra in London on Aug. 25.  
Dr. Carl Herman has been booked for thirty-two weeks.  
George "Pork Chop" Evers is playing the J. L. and S. Circuit.  
Crimmons and Gore are playing the W. S. V. A. time.  
Will H. Fox is due in New York about Dec. 15 from South Africa.  
Gertrude Van Dyke is appearing on the Fox time in her vocal novelty.  
McMahon, Diamond and Clemence are routed over the Orpheum circuit.  
Harry Thompson, "The Mayor of the Bowery," is playing the Fox time.  
Supporting Valerie Bergere this season are Herbert Warren, Kathrine Kavanaugh, Grace Shanley, and Harry M. Smith.  
Richard Bartlett has been engaged for George Behan's The Sign of the Rose. The

### COLONIAL

B'way and 62nd Street  
Tel. 4457 Columbia  
Matinee daily 25c  
Sunday concert 215 and 815

The Crowned Heads of Dancing  
MAURICE and WALTON  
New and Sensational Balletroom Dances

BELE BAKER  
The Queen of Popular Song  
NEPTUNE'S GARDEN "JUST HALF WAY"  
CANFIELD and ASHLEY  
BOWERS, WALTER and CROCKER  
Wm. Weston and Co. Cooper and Robinson  
Alexander Brothers

### ALHAMBRA

3th Ave. 126th Street  
Tel. 5009 Morningside  
Matinee daily, 25c  
Sunday concert, 215 and 815

Best 25c Nights Good Orch. 50c  
Seats

JACK WILSON  
Assisted by ADA LANE and JACK BOYLE  
R. L. GOLDBERG  
Famous Evening Mail Cartoonist

THE UPPESMAS  
Macart and Bradford Willard Sims and Co.  
Violinsky Nick's Skating Girls  
Williams and Wolfus The Rosaires

### PALACE

Broadway and 47th Street.  
Management of  
Mr. Frank Thompson

The World's Most Beautiful Playhouse.  
Smoking Permitted in Balcony.  
THE NEW PRICES  
Daily Matinee—25c., 50c. and best seats 75c.  
Evenings—25c., 50c., 75c. and entire lower floor 51.

Supreme Vaudeville  
Finest in the World  
and  
10-ALL STAR ACTS-10

playlet is with Anna Held's All-Star Variety Jubilee.

Rumors have it that Arthur Albro and Phyllis Partington, seen in Gypsy Love, are to enter vaudeville in a vocal act.

Harlan E. Knight, who has been summering in Limerick, Me., is again on tour in The Chalk Line.

Eda Bothner, daughter of Gus Bothner, is playing the leading role in the crook playlet, The Stick-Up Man.

After her appearance at the Brooklyn Orpheum on Oct. 6 Lillian Shaw will go West for a tour of the Orpheum circuit. She will go to Europe in the Spring.

Henry Clive and Mabel Bunney, last seen in this country in Years of Discretion, are appearing in English vaudeville in a new sketch, Hooray! by Mr. Clive and Lew Hearn.

Jesse Lasky's newest production, The Red Heads, scored last week at Keith's Theater in Washington. "Mr. Lasky has presented many clever skits, but none cleverer or more pretentious than this," said the Washington Star, which commented favorably upon the work of James B. Carson, Eleanor Butler, Stewart Jackson, and Helen Du Bois in the offering.



SWEILL, Camille: Fifth Ave., N.Y.C.  
 JEWETT, Bobby: Bayside Queens  
 JEWETT, Arthur: Bayside, Queens  
 JOHNSON'S, Martin: Toronto; Columbia, St. Louis.  
 JOHNSONS, Maudsl: Glen's Toronto, 29-Oct. 4.  
 JORDAN and Dougherty: South-lacker's, Wilmington, Ind.  
 JORDAN, Charles: Toronto; Hamilton, Ont., 29-Oct. 4.  
 JUNGMAN Family: Orph., Portland, Ore.  
 "Just Half Way": Colonel, N.Y.C., 30-Oct. 4.  
 KAUFMAN Family: Orph., Hartford, Conn., 29-Oct. 4.  
 Keith's, Providence, 6-11.  
 KANS, Robert E.: Alhambra, N.Y.C.  
 KEATONS, Thos.: Orph., B'lyra, Victoria, N.Y.C., 6-11.  
 KEITHAN, Keith's, Washington, 6-11.  
 KERMAN, Frank, On: Palace, Chicago.  
 KELLOGG, Shirley: Windsor Garden, Berlin, Germany.  
 KELLER, Pollock: Fifth Ave., N.Y.C.  
 KELLY, Andrew: Dupont, Richmond, Can., 25-27, Oct. 4.  
 KEMMEL, 29-Oct. 4.  
 KILPATRICK, Carl: Orph., Schenectady, N.Y.  
 KENNEDY, Jack: Orph., Oakland, Sacramento, 29-Oct. 4.  
 J. Orph., Stockton, 2-4, Orph., 29-Oct. 4.  
 KENNY, Nobody and Phil: Orph., Los Angeles.  
 KENT, S. Miller, Can.: Orph., Winnipeg, 29-Oct. 4.  
 KENT, S. Miller, Can.: Orph., Montreal, Oct. 1, 2, Orph., 29-Oct. 4.  
 KEOUGH and Nelson: Mal., Dallas, Mal., Houston, Mal., Oct. 4, Orph., Houston, 2-4, Oct. 4, Orph., Houston, 2-4.  
 KETAMU Four: Orph., Toronto.  
 KID Kaharet: Orph., Alhambra, Neb., 29-Oct. 4.  
 KIDDER, Kathryn: 29-Oct. 4.  
 Grand, Calgary, 29-Oct. 4.  
 KILIAN and Moore: Keith's, Columbia, Oct. 6-11.  
 KIRKE and Fogarty: Orph., Stockton, 29-31.  
 KITANO Four: Orph., Windsor, 29-Oct. 4.  
 KITAMURA, Japs: National, Boston, Keith's, Lowell, Oct. 4, Victoria, N.Y.C., 6-11.  
 K. I. P. A. F. F. Keith's, Phila., Oct. 6-11.  
 KLUGER: Victoria, Winfield, W. Va.  
 KLUTING'S Animals: Orph., Seattle, Orph., Portland, 29-Oct. 4.  
 KRAMER and Kennedy: Temple: Hamilton, Can., 29-Oct. 4.  
 Orph., Ottawa, 29-Oct. 4.  
 KRAMER, Montreal 6-11.  
 KRAMER and Norton: South-wick, N.Y.C., 29-Oct. 4.  
 KYLE, Tom, Can.: Keith's, Buffalo, 29-31.  
 LABALANS, Tho: Toronto, Hamilton, Can., Oct. 6-11.  
 LA COUNT, Bando: Maryland, Balto.  
 LA BROOKS, Four: Toronto, Detroit, Oct. 6-11.  
 LAMBERT and Hall: Orph., Portland.  
 LAMBERT: Orph., Lincoln, Neb.  
 LANTON, Lester: Hilo., Orph., Cleveland.  
 LANDRY Brothers: Valley, Syracuse, Hilo., Cleveland, 29-Oct. 4.  
 LANE and O'Donnell: Orph., Fresno, Orph., Oakland, 29-Oct. 4.  
 LANGDON, Tho: Orph., Seattle, Orph., Portland, 29-Oct. 4.  
 LARRY'S Red Heads: Grand, Pittsburgh, Keith's, Indianapolis, Oct. 6-11.  
 LAUBE, Max: Toronto, Hamilton, Can., Oct. 6-11.  
 LAUGHLIN'S Dams: Toronto, Detroit, 29-Oct. 4.  
 Rochester, 6-11.  
 LA VALERA and Stoker: Orph., St. Paul, Orph., Minneapolis, 29-Oct. 4.  
 LAVALAN, Thos: Keith's, Cin., Oct. 6-11.  
 LA VIER: Orph., Spokane, 29-Oct. 4.  
 LAWN Party, Tho: Orph., Fresno, 29-Oct. 4.  
 LAWTON: Keith's, Indianapolis, La. Valley, Syracuse, 29-Oct. 4, National, Boston, 6-11.  
 LEAN, Carl: Keith's, Indianapolis, 29-Oct. 4.  
 LEAP Year Girl: Willard, Orph., 25-28, Newark's, Cin., 29-Oct. 4, Loric, Indianapolis, 2-5, McVicker's, Chgo., 6-11.  
 LE Bonetti: Maryland, Balto., Oct. 6-11.  
 LE Clair, Harry: Colonial, Chgo., 29-Oct. 4.  
 LEONAR, Charles: Avenue, Chgo., 29-31.  
 LE Orpha, Four: Mal., Milwaukee.  
 LEITEL and Jeannette: Valley, Syracuse, 29-Oct. 4.  
 LEONARD and Smith: Maryland, Balto., Oct. 6-11.  
 LEONARD, James, Can.: Valley, Syracuse, 29-Oct. 4.  
 LE Roy and Harvey: Keith's, Lowell.  
 LE Roy, Telma and Beto: Maryland, Balto., Fifth Ave., N.Y.C., 29-Oct. 4, Keith's, Providence, 6-11.  
 LEWIS, Thos. and Tom: Keith's, Washington, D. C., Pol's, Hartford, Conn., Oct. 6-11.  
 LESLIE, Bert: Victoria, N. Y.  
 LESLIE, Oct. 4.  
 LESTER, Harry E.: Dominion, Ottawa, Can., Oct. 6-11.







# MOTION PICTURES

## COMMENT AND SUGGESTION

To the best of our knowledge, Mr. Kleins was the first man in this country to recognize the possibilities of big European productions not suited to the conventional motion-picture programme. He believed that a truly great film, properly handled, would more than justify the payment of a high price for American rights; hence Quo Vadis and its epoch-making career. Quo Vadis proved that there is a public ready to pay twenty-five, or fifty, cents for seats if the programme is extraordinarily good, and that a first-class theater is the place to get this public. Other motion-picture men, who had fought shy of American rights dangled temptingly before them, found their doubts dispelled, and this Autumn we have an astounding number of agents planning to exploit films made on the other side. Not to be outdone, our own manufacturers have formed the multiple-reel habit; partly, it may be supposed, because of the influence of foreign producers; and between home products and importations the public is in a fair way to receive mighty good entertainment. All of which but goes to show the value of a man who is not afraid to take a chance.

• • • • •

WE believe the following extract from a letter which appeared in the New York World will interest moving-picture actors who are not regularly employed. The letter is signed by Charles Miller, Herman Lederer, Morris Warshaw and Benjamin Katz, and reads in part as follows:

"Until about last May we had been working for the moving-picture companies direct, but since then we have been hired by agents, and are not only getting one-third of our previous price, but are treated not like human beings, but like dogs. The agent tells you to call about 9 A. M. When you get to his office (not to the studio) at that time, he tells you to come in later. You call again about 10 A. M.; he tells you to wait outside or to come in at 4 P. M. After you come in at 4 P. M. he tells you he has nothing for you, and in this way three or four days can pass until you get a day's work, and then you get such a sum that isn't enough to pay one day's board. Now, our brothers, the professional actors, have a White Rat Union that helps them out. The city helps them, their own

managers, etc.; but who knows and who helps us? Who looks after the sanitary conditions of the moving-picture studios? Who looks after the agents who sometimes get away with our salary? We, the undersigned, can show where the so-called moving-picture extras worked fourteen hours in one day and got from \$1 to \$1.50 for it, working in a house which wasn't fit for a dog."

• • • • •

No doubt the foregoing presents an exaggerated view of the misfortunes customarily experienced by extra people in motion pictures. For instance, we do not think the studios used by reputable producing companies are open to such severe criticism. On the contrary, most of the manufacturers take a just pride in costly studios adequately equipped in every respect, and, unless some evidence is offered to show that they are unsanitary, it is reasonable to conclude that the complaint is poorly founded. The really significant part of the letter has to do with the difficulties of securing employment through agents. Those who have waited in the crowded ante-rooms of agencies may easily credit an accusation of inconsiderate treatment, where financially unimportant people are concerned. If it is as bad as the signers of the letter assert, and direct dealing with the producing companies is not feasible, it is time to establish an agency of a different stamp. There appears to be room for a concern catering especially to the wants of moving-picture people through which the "extra" actor and the producer may be brought together on short notice and without graft.

THE FILM MAN.

IRVING CUMMINGS,  
To Play Leads in Pathe Features.

THE most significant tendency in current motion-picture activities, and one that obviously is on the increase, is the production and marketing of feature films. We have reached the day of the big subject handled in a big way; and in the very nature of things business methods found satisfactory in theatrical enterprises are being adopted, with a few necessary revisions, by motion-picture magnates. Changes like those, that are in many respects revolutionizing the film industry, slip in gradually, gain strength, and soon are taken as a matter of course. What was regarded as an experiment a few months, or a year, ago easily becomes an accepted fact, and the courage of the man who blazed the path for others to follow is almost forgotten.

For example, the photoplay, intended to supply a full evening's entertainment for an audience such as may be found at a stage performance, has been introduced, approved and graduated beyond the rank of an innovation, all in an incredibly short time. Likewise, the hesitancy with which American motion-picture men regarded foreign features available for use in this country has vanished completely. It is hard to believe in this period of importation that not long ago the American rights on European products went begging. The increase in the number of feature subjects and the growth of the business of importing films have gone hand-in-hand, and, turning back a few pages of history, we find that George Kleine led the procession. There is no need to eulogize Mr. Kleine; but it is interesting to note the influence of a far-sighted man, who turns his steps in the direction of his vision.



ALICE JOYCE AND HENRY HALLAM,  
In "The Riddle of the Tin Soldier," Two-Part Kalem Film.



# THE EVOLUTION OF THE MOTION PICTURE

## XI—THE TRAVELING EXHIBITOR

AN INTERVIEW WITH LYMAN H. HOWE, OF WILKES-BARRE, PA.

By FREDERICK JAMES SMITH

**T**HE name of Lyman H. Howe is known in almost every household from coast to coast. Seventeen years ago, when the motion picture was in its primitive crudity, Mr. Howe saw and realized its infinite possibilities. He became a pioneer exhibitor, overcame the difficulties which confronted the first daring picture men and won success by sheer merit.

The coming of the many permanent photoplay theaters eliminated most of the traveling exhibitors, but not Mr. Howe. He has fought his way by giving well balanced and carefully chosen programmes of striking scenic interest and educational value, brightened by a few unusual comedies. He brought the whole world—its exciting events and its quaint spots—to his spectators. His name became synonymous with honesty and excellence. To-day it draws to the theater people who never enter the playhouse at any other time.

"I believe," he began, "that if there is anything worth doing in any business there is only one way to do it. I was imbued from the start with the thought that the picture had a greater mission than merely to amuse."

"Poor exhibitors are divided into two groups. There are those whose goal is always within sight, because it is on a low plane; because it is strictly commercial first, last, and all the time. Their sole ambition is centered and confined in the limits of a bankroll, and they have no particular scruples as to the general character of the exhibition they are presenting, so long as it 'coins money' for them. Their attention is riveted so much on the box-office that they have little or no time to devote to constant supervision of every other phase of their business."

"Then there are those who lack the necessary technical knowledge, judgment or executive ability. It is to be expected that a business that has developed with such amazing rapidity and to such magnitude within the past few years should be recruited from every kind of vocation imaginable, including the proverbial 'butcher, baker, and candlestick maker.' I think I am safe in saying that the majority of raw recruits have not shown the essential fitness, aptness, skill, and adaptability. A few have. But for the rank and file the transition from the store, factory, or other business was too sudden. I consider that the presentation of pictures in a way to obtain the best results—the highest degree of realism—is a profession rather than merely a get-rich-quick vocation, as so many exhibitors regard it. And as a profession, prospective picture showmen should first determine their qualifications or prepare themselves just as those who engage in profession of the arts and sciences."

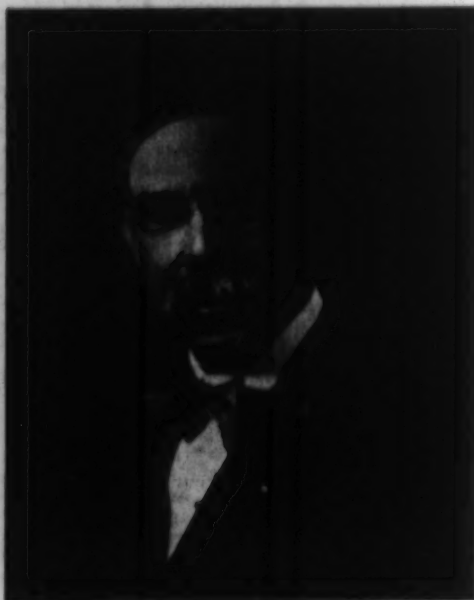
"Possibly the day will come when a training school will be established or a course will be provided by some of our universities. It would save many prospective exhibitors from disastrous failure or loss, and at the same time, save the public at large from that type of entertainment which reflects so much on moving pictures in general. In the meantime, to raise the standard we need not only ideas, but higher ideals."

"The resident picture manager, being located permanently, has the immense advantage of working under exactly the same conditions day after day."

"The presentation of moving pictures to-day plays such an important part in our national life that it demands action by Congress in order to secure uniform legislation, instead of the conflicting and in many cases arbitrary and unjust state laws, such as exist at present . . . . . An Interstate Commission . . . . . would constitute an admirable court of last resort on all questions or regulations."

"The flaming story of revenge, love and war, like the old dime novel, is only transitory and will not permanently satisfy. The producers and managers will, in time, find this out and the future will see subjects reproduced that, for quality, coloring and staging, are undreamed of at the present time."

said Mr. Howe, in response to my request for a comparison of conditions. "He does not need to face the innumerable handicaps that arise constantly with an exhibitor who is forever moving from one theater to another, no two of which are alike in construction, projecting distance, etc. But it is not only the move from theater to theater which renders the work of the traveling picture showman more difficult. His obstacles were multiplied by the move from city to city and from one State to another from the time that various cities and States passed their own rigid regulations governing the conditions under which a moving



LYMAN H. HOWE.

picture entertainment could be given. Some of these original regulations were so 'original' as to be absurd. No two were alike. For instance, one State Legislature or City Council would specify or prescribe a certain type of booth which in another State or city would be promptly condemned. As a matter of common logic, a type of booth that is absolutely fireproof in one State is certainly the same in another. It loses none of its fireproof qualities by crossing a State line. But if one State demanded the use of an asbestos booth, another required one of iron and steel, and the authorities of the latter were not empowered to be logical or discretionary in the matter. Simply because of a freak law, they had to condemn the asbestos booth which, unofficially, they knew to be perhaps safer than an iron or steel booth. Unfortunately,

when these laws were enacted, the legislators seemed to have in mind none but permanently located moving picture houses. The traveling exhibitor was ignored entirely. In the majority of States the legislation prescribed booths so radically different from those required by other States and so cumbersome that it was impossible for the traveling picture showman for a time to meet the demands of the kaleidoscopic laws. To him they were a grave injustice, and I refer to them here, simply to illustrate one of the many trials which have to be confronted. In this connection I suggest that the best solution for this problem would be Federal instead of State legislation. The presentation of moving pictures to-day plays such an important part in our national life that it demands action by Congress in order to insure uniform legislation instead of the conflicting, and in many cases arbitrary and unjust State laws, such as exist at present. If Congress appointed an Interstate Commission, whose functions with regard to the picture exhibition would be much like those of the Interstate Commerce Commission governing railroads, it would constitute an admirable court of last resort on all questions or regulations. This commission would, of course, act also as a National Board of Censors, concerning which there is so much discussion.

"The question as to whether such censorship is necessary at all is best answered by another—and a more vital question—and that is, whether the tastes and ethics of the American public at large are sound. I prefer to believe that they are, and my belief is well substantiated by the success and popularity of my exhibitions in which I have always rigidly excluded everything that the most scrupulous could object to. If the rank and file of picture showmen would recognize this soundness at heart of our national life the manufacturers would be quick to eliminate everything that does not comply with the high standards of true American ideals."

"If they firmly and consistently decline to show any subject that is salacious or degrading in any sense, however slight, the maker, being without a market for such films, would surely discontinue producing them. The general intelligence of the public has more than kept pace with modern progress, and the public is really more discriminating than the average exhibitor thinks it is."

Mr. Howe has unbounded faith in the future of the picture.

"It is making vast strides," he declared, "If we could advance fifteen years and look back to the present we would indeed marvel. Then we would realize how little we now know. We can only realize the advance by a glance over past years. Compared to a few years ago, the picture has gone forward in a wonderful manner and has acquired a high state of perfection."

"We thought when Edison produced his first machine that we had a marvelous thing. But so many wonders have followed that it is only possible to believe that the future holds many tremendous new possibilities. In time we will have perfected films in the colors of nature. Already we have some that are

(Continued on page 41.)



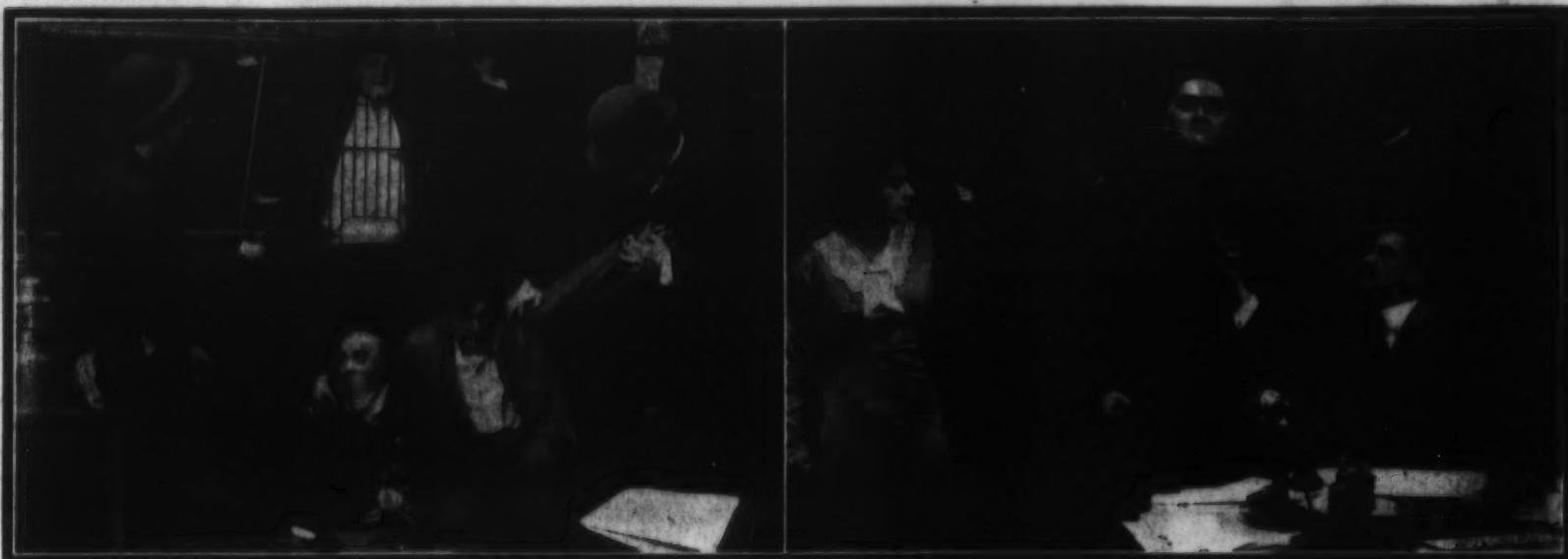
MR. HOWE'S RESIDENCE AT WILKES-BARRE, PA.

"Prospective picture showmen should . . . prepare themselves just as those who engage in professions of the arts and sciences. Possibly the day will come when a training school will be established or a course will be provided by some of our universities."

"It has often been said that the public does not want educational pictures. Exhibitors ignore them, thinking that they will not appeal to audiences. Yet, strange to say, my business was founded and is dependent upon educational films."

"We believe that the appeal to the ear is just as vital to the success of a picture as the artistic worth of good photography. To get the best results from moving pictures the natural sounds must accompany them."





SCENES FROM ESSANAY'S TWO-REEL DRAMATIC ATTRACTION, "IN CONVICT GABB," RELEASED SEPT. 26.

## MONOPOL FILES ANSWER

Receiver Restrained from Disposing of Company's Assets Until Arguments Are Heard

Judge Hough, sitting in the United States Circuit Court, has granted an injunction restraining the receiver of the Monopol Film Company from disposing of any of the assets of that company until argument is heard on the answer of the officers of that company.

In their answer they allege that Pitney P. Craft was to finance the company to the sum of \$5,000, P. A. Powers to furnish such other money in excess of that sum as was necessary to conduct the business.

They further allege that neither Powers nor P. A. Taylor are creditors, for the reason that Powers failed to furnish any further sums when he needed the Marion Leonard pictures for another business venture, and that Taylor has failed to account for sums of money entrusted to him for the production of pictures, and instead of the Monopol film being a creditor, he, Taylor, is a debtor of the company.

## EXCLUSIVE CORPORATION NOTES

A second company formed to manufacture Western features has completed negotiations with the Exclusive Supply Corporation to go upon its programme. Joseph Miles, general manager of the Exclusive, is now preparing the contracts for both companies, whose names will be announced soon.

During last week Ben Udell, formerly identified with the Mutual in charge of its Minneapolis office, was in New York and took up the matter of handling the Exclusive programme in Minnesota, North and South Dakota.

A. L. Davis, representing the Big Four Feature Company, of Dallas, Tex., is arranging for additions to be made to the Big Four's programme, which now includes the features of the Italia, Great Northern, Solax, and Gaumont.

Frank Bailey, the exchange man operating in the Northwest, contemplates taking the Exclusive programme for Ohio.

## TO HANDLE FEATURES

Phil Gleichman, of Detroit, and Emanuel Mandelbaum, of Cleveland, has incorporated the World Special Films Corporation with headquarters in the World's Tower Building, West Fortieth Street, New York. They have contracted with film manufacturers here and in Europe to handle their best special films as fast as they are released, and are now opening exchanges throughout the United States and Canada. Their first releases will be an Eclair three-reel film, Father John, A Ragpicker of Paris, and a Pasqual six-reel, The Two Sergeants.

## PLAYS TWIN BROTHERS

If Edwin August's new play, A Man in the World of Men, to be released under the Powers brand, were not notable for anything else, it would be remarkable for the double exposures, of which there are four. Mr. August plays twin brothers, and in four scenes these brothers appear together, talking to each other and moving in a perfectly natural way with never a suspicion of stiffness. This double exposure is carried to perfection when the two brothers get into an automobile and converse together. Aided by the efficient acting of Mr. August, the picture is decidedly interesting.

## FILM STEERAGE PASSENGERS

Steerage passengers, about to sail for Europe, played an important part in the Reliance two-reel picture, Targets of Fate, produced by Director Edgar Lewis. The lowering of crowded lifeboats is among the interesting incidents in the production.

## FIGHT HARD FOR "WHITE SLAVE" FILM

Mayor of New Orleans Says, "Take Our Pretty Parks, Not Our 'District'"—Players Arrested in El Paso

After a series of conflicts with mayors, chiefs of police and courts of law, Samuel London, Frank Beal and the acting force of the Moral Feature Film Company, engaged in making a film of "white slavery" as it actually exists, returned to New York last week with the best part of a four-reel picture in their baggage. The police blotter at El Paso, Tex., tells a tale of six arrests experienced by the "white slave" recorders between the dates of Sept. 7 and 10, and the books at City Hall give evidence of injunction against the city preventing further arrests. Members of the Moral Feature aggregation gained intimate knowledge of the inside of a jail, and between interruptions they secured a film the like of which, so report says, has never been approached before.

Samuel London, for ten years a member of the department of justice, was behind the plan to make a picture based on facts he has learned during his official work. The information was placed at the disposal of Mr. Beal, who constructed a scenario telling the story of a "white slave" victim from the time she enters an American port, generally ignorant and often without friends or money. The purpose was to disclose the entire system of degradation for the benefit of civic leagues, Y. M. C. A.'s and other bodies that are working for the betterment of social conditions.

To make the film of value it was necessary to get pictures of a locality in which vice flourishes. Such a district exists in New Orleans, La., under the supervision of the police, and it was to New Orleans that the Moral Feature players first journeyed, with Edwin Carewe, formerly of Lubin, and Virginia Mann to play the leads under the direction of Mr. Beal.

The company reached New Orleans on Sept. 4, and Messrs. London and Beal immediately visited the "segregated" district to locate settings appropriate to the idea. Secrecy was part of the plan, and all of the players had been cautioned against talking to outsiders. Rumors reached the office of a New Orleans newspaper, however, and a reporter was sent out on the "story." He met one of the actresses on the morning of Sept. 5, and she promptly gave him a full account of the Moral Feature Film Company and its purpose.

At noon, under a scare headline, the story appeared, and at one o'clock Messrs. London and Beal were summoned to appear before Mayor A. G. Hicks. The argument was protracted, but did not serve to convince the Mayor that New Orleans would profit by a depiction of its "white slave life." He suggested that the motion picture men take some of the pretty spots of the city, like the public parks, but insisted that cameras be barred from "the district."

A quick jump to El Paso, more hurried locating of settings, and Director Beal was ready to go ahead with the picture when the police appeared. All hands were bundled off to the police station, beginning a three days' battle with the police that ended in victory for the motion picture men. They secured all the needed film of El Paso's underworld, then boarded a train for New York.

## ANDERSON GETS CONCESSION

Gilbert M. Anderson (Broncho Billy) and Captain A. W. Lewis, who handled the Boer spectacle at the St. Louis Exposition, have been granted the concession to operate the Tehuantepec Village at the 'Prisco Fair. This village will portray the life, customs and arts of these remarkable people.



SCENE FROM "A PRINCESS OF BAGDAD," GARDNER PLAYERS

## ALICE JOYCE AS DETECTIVE

Hugh C. Weir Writes Feature Photoplay for Kalem Company

Hugh C. Weir, author of the famous adventures of "Madelyn Mack, Detective," which have been running in the various magazines during the past year, has written a special Madelyn Mack story for the Kalem Company. This feature, The Riddle of the Tin Soldier, will be released Oct. 8.

While Mr. Weir's stories are known for action and strong situations, the Kalem production is said to be the best thing the author has written. The climax of the picture, showing the fight between the gangsters and the police, allows opportunity for an exceptionally realistic and exciting scene.

In the cast are Alice Joyce, Marguerite Courtot, Henry Hallam, Harry Millard and others almost as well known. Miss Joyce portrays the character of Madelyn Mack, a cool, determined girl detective who uses brain work rather than beauty to achieve her victory.

## MCGRATH PHOTOPLAYS

Selig Company Will Adapt Series to Be Written by Popular Author

Harold McGrath, author of "The Man on the Box," "The Enchanted Hat," "The Carpet of Bagdad," "The Princess Biopon," etc., was an interested visitor, accompanied by his wife and brother, at the Selig plant in Chicago last week. Mr. McGrath was sent to Chicago from his Eastern home by the Chicago Tribune, to consult with the Selig Company concerning the writing of a series of stories under the general caption of The Adventures of Kathlyn.

These realistic stories will be pictured at the Selig wild animal farm, the stories of Mr. McGrath to appear in the Chicago Sunday Tribune. The facilities of the Selig farm and the cleverness of Kathlyn Williams in leading roles should be of great value in turning Mr. McGrath's tales into photoplays.

## MIDDLETON-GARRISON FEATURES

The Middleton-Garrison Feature Film Company, who have taken the suite of offices formerly occupied by the Film Supply Company at 125 West Forty-fourth Street, expect shortly to announce several big European feature pictures. Offices have been opened in London, Hamburg and the principal cities of the United States.

The handsomely furnished new offices contain one of the finest projection rooms in the city. Comfortable chairs and lounges are provided for those who view the pictures, and no convenience has been overlooked.

## LARGE OFFICES FOR CRAFT

The P. P. Craft motion picture enterprises have moved into larger and more commodious quarters in the Forty-fifth Street Exchange Building, having taken nearly all of the second floor. This gives them one of the finest offices in the country, including a splendid projection room and a large film vault. The headquarters of the Apex Film Company, marketing European features, and the Waterloo Film Company, which controls the massive production of The Battle of Waterloo, will be in the new offices taken by Mr. Craft.

## COUNTLESS WRITING SCENARIOS

The Countess of Warwick, whose recent lecture tour in America was not a financial success, is now engaged in writing motion picture plays. She has completed one which is called The Great Pearl Affair, which she admits is highly sensational, but she hopes to produce some of a far higher character, using Warwick Castle and Easton Lodge in Essex as settings.



## FEATURE FILMS ON THE MARKET

## "ARIZONA"

Six-Reel Adaptation of the Play by Its Author, Augustus Thomas. Produced by the All-Star Feature Corporation. State Rights.

Henry Canby ..... Robert Broderick  
Colonel Bonham ..... Francis Carlisle  
Sam West ..... Wm. West  
Mrs. Canby ..... Anna McCall  
Patricia Bonham ..... Gertrude Shipman  
Lena Keller ..... Alma Bradley  
Lieutenant Denton ..... Cyril Scott  
Bonita Canby ..... Gail Kane  
Dr. Fenlon ..... H. D. Blakemore  
Captain Hodgman ..... William Conklin

For its first production the All-Star Feature Corporation could scarcely have made a better choice than Arizona. It is American to the core and an essentially dramatic play, even when directed of speech. The situations readily lend themselves to motion picture interpretation, the characters are sufficiently obvious in their intent, and the story, on the screen, as on the stage, breathes the rugged strength of life on Western plains.

It is a singular piece of good fortune when, as in this instance, the author of a drama is also the author of the photoplay adaptation. Where an alien hand may observe the letter and lose the spirit, the creator of the original knows just what he was driving at in the first place and rebuilds accordingly, placing emphasis where it belongs. Mr. Thomas has retained the spirit that made Arizona famous; he has reconstructed his characters for the screen, remodeled his big scenes and revived his climaxes in an effective fashion. With the assistance of a thoroughly competent cast, he has made the first All-Star release worthy of the advance publicity it has received; but there are defects, some of which may yet be remedied.

To a spectator unfamiliar with the play the plot development is not always clear, particularly in the opening reels, where many characters are introduced in rapid succession. More sub-titles appear to be the obvious remedy for this trouble. And again, it seems that cut-backs and flashes have not been used with discretion when allowed to interrupt the biggest scenes in the play, such as the events preceding and following the shooting of Hodgman by Tony. Too often suspense is discounted at a critical point by a sudden shifting of scene. Then, for a third and last complaint, some of the scenes, picturesque enough in their way, might be termed padding. Fair comment on the photography is difficult, for the print shown at the Astor Theater did not do it justice.

Having mentioned all of the deficiencies that suggest themselves, it may be added that the good qualities of the production are so pronounced that they outweigh any shortcomings. Mr. Scott, who in this production makes his debut as a motion picture actor, is finely suited to the role of Denton. He has a convincing, pleasing manner, and always makes clear the intention of the character. The Bonita of Miss Kane, who profits by a natural prettiness, is vivacious and charming after the fashion of stage Bonitas to whom we have become accustomed. Mr. Conklin acts the sinister role of Captain Hodgman with real power, and the Cranby of Mr. Broderick is uniformly consistent character drawing. Mr. Blakemore looks the part of Dr. Fenlon, but is not given the comedy opportunities associated with the stage character. Miss Bradley is exactly the type to portray Lena Keller and Miss Shipman provides an acceptable Estrella.

The settings, exterior as well as interior, are appropriate, scenes in which cowboys and soldiers appear show the result of careful directing, and such details as consuming have been given the attention they deserve.

## "CAST"

Adapted from Comedy by T. W. Robertson and Produced by Edison Company, in Two Parts, Under Direction of C. Jay Williams. Released Sept. 12.

The Hon. George D'Alroy ..... Richard Tucker  
Captain Hawtree ..... Blawie Cooper  
Reckles ..... William West  
Sam Gertrude ..... Barry O'Moore  
Marquise De St. Maur ..... Mrs. C. Jay Williams  
Polly Reckles ..... Mabel Trunnelle  
Kether Reckles ..... Gertrude McCoy

A round of applause followed the picture of this famous old comedy drama on its premiere release at the City Theater. There is little doubt, though, that the piece's curtain line, "Kind hearts are more than coronets, and simple faith than Norman blood," was greatly instrumental in producing this unusual show of approval, evidencing that Mr. Williams knows his audience and his business.

The play has been capably adapted for film purposes, preserving its mellow grip, smile and tear. William West contributed the lion's share to the success of the piece, capturing, with his eccentric characterization, its comedy honors. His Eccles (so accustomed to seeing things in his cups) shows no surprise at the sight of D'Alroy's apparent ghost. Barry O'Moore wrestled heroically with the decidedly British flavored humor. Blawie Cooper's rendition of the pompous though generous hearted friend earned the serious laurels of the piece. Mabel Trunnelle and Richard Tucker were acceptable in their roles, as were Mrs. Williams and Miss McCoy. The scene in which the British troops walk into the trap of the Indian soldiers might be improved.

## "THE RIVALS"

Film Adaptation of Sheridan's Comedy in Three Parts. Produced Under Direction of Theodore Marston. Kinemacolor Company.

Bob Acres ..... William Winter Jefferson  
Captain Absolute ..... Gaston Bell  
Sir Anthony Absolute ..... George Staley  
Sir Lucius O'Trigger ..... Gilbert Coleman  
David ..... Samuel Hines  
Fog ..... Dallas Anderson  
Paulkland ..... Milton Boye  
Doctor ..... David Young  
Mrs. Malaprop ..... Florence Stanley  
Ledia Lamsiah ..... Lorraine Frost  
Lucy ..... Rae Ford

Joe Jefferson's son sat not far from the reviewer watching an early run of this remarkable picture, when someone wondered how Sheridan would feel if he could see his immortal play thus put on the screen.

conception. Gaston Bell, the Kinemacolor leading man, is an excellent Captain Absolute, while George Staley as old Sir Anthony is duly and convincingly irascible. Sir Lucius is rather a larger and more imposing man generally, one fancier, than Gilbert Coleman makes him, but he is capably done nevertheless. Lydia is sweet and pleasing in the person of Lorraine Frost, and Florence Stanley, shorn of her "words and phrases ingeniously misapplied," a distinctive Mrs. Malaprop. Rae Ford, Milton Boye and competent artists in minor parts complete a notable cast. Photography is clear and effective. This is a feature of the best sort. The exterior scenes were taken on the estate of Mrs. Jackson Geroux at Larchmont.

The Wheel of Destruction (Kinetic).—A motor racer loves a girl he saves in a run.

The She Wolf (Bison, Oct. 21).—A woman tired of love in a cottage, and thinking her husband, suddenly made blind by an accident, burned to death, goes off with another man. Soon discarded by that man, she lives a life of abandon and shame in a rough mining camp town. Her husband, meanwhile, has been saved. His one aim in life is now to kill her. She is the cause of much trouble and bloodshed in the town, and when the husband does eventually find and kill her, it is a relief to all. A very thrilling picture that still has some overdone scenes. The great objection to it is its unpleasantness. It is a picture that is not recommended for delicate tastes, and that would be dangerous to show where gross imitations prevail. Acting and photography are very good. In three reels.

The Hills of Strife (Lubin, Sept. 11).—As the title suggests, this two-part photoplay has for its theme the warfare of opposing factions. They are located in the hills of Kentucky, and when the story opens the bitter enmity has culminated in a battle. Bill Knox and his adherents on one side, Pete Harris and his supporters on the other. This battle seems staged in mountainous wilds, is as thrilling a bit of photoplay action as the most exacting spectator could demand. It is well photographed and acted, and gives sufficient reason for subsequent happenings. Knox's wife, hit by a stray bullet, dies with her child in her arms. Pete Harris, who has lost both her husband and child in the battle, finds the infant by the side of the dead woman, and decides to adopt it. Her plan is to rear the boy in the belief that he is a Harris, and therefore a deadly enemy of the Knox clan. After a lapse of twenty years Tom falls in love with Mary, who is in the home of old Bill Knox. It remains for the two young people to effect a truce between the warring clans before leaving the mountains in search of peaceful valleys. The picture is well acted throughout, and has been well arranged to avoid confusion in the plot development. Able performances are given by a cast, including Eleanor Blanchard, John Ince, Blanche West, Jennie Nelson, William Carr, and Arthur Mathews.

The Madonna of the Slums (Bison, Oct. 14).—A poor French girl adored by her father and the man who is to marry her runs away from the diva in which they live. She is found by an artist, who persuades her to pose for his picture of the Madonna. The picture proves a wonderful success, and the artist celebrates by having a masquerade ball at his studio. The girl's Apache lover is jealous, however, and trails her to the studio, where he and his band break in to murder. But the police arrive, capture the band, and the artist takes the girl to his arms. A good melodrama, intelligently presented in some very active scenes. The situation is not very new, but it has a directness that will insure its finding favor in the average house. Acting and photography are acceptable. The prop picture used is unnecessarily bad work.

The Banker's Daughter (Reclair, Sept. 10).—Van Brough, a banker, finances an amusement bureau, investing \$110,000. He has two clerks working in his bank, Barney and Steele. They are both suitors for the hand of the banker's daughter. Steele invites Barney out rowing, and, knowing the latter can't swim, tips the boat over, and leaves him to his fate. The banker's daughter saves him. The act is the dawning of their love, and when Steele proposes he is rejected. Indignant to induce her father in his behalf, he causes a run on the bank by circulating false rumors as to its security, due to the banker's investment in the amusement enterprise. Van Brough borrows \$200,000 from a financier to stop the run on the bank. Steele learns of the transaction, and causes three thugs to hold up the banker's auto containing the money for delivery. Barney and the banker's daughter frustrate the plan, for when the suitcase containing the \$200,000, are opened by Steele and his gang, they are found to contain a lot of old books. The banker arrives in time to stop the rush on the bank. The thugs are caught, equal on Steele, and he is arrested. Barney acts the cashiership of the bank, and the license for the banker's daughter. The two reels team with action and the skill with which it is performed make it a plausible photoplay.

The Ghost of the Hacienda (American, Sept. 22).—Upon Baid's arrival at the Alameda of her uncle, his old servant notices her marked resemblance to her aunt who committed suicide twenty years ago, rather than submit to a bandit chief. It is her ghost that appears at night in the hacienda. Baid's uncle is a construction engineer building a railroad in the neighborhood. A strike breaks out among the Mexican laborers, due to the company's failure to send the pay day bulletin. The engineer decides them till a telegram arrives, stating that \$10,000 had been shipped. A Mexican friend of Baid's uncle, known as El Canitan, sees the telegram, hurries off to the mountains, calls together his brigands, and, disguised, leads them in an attack upon the hacienda, where the \$10,000 pay roll is held by the engineer. The bandits force an entrance into the hacienda, killing all who oppose them. As Baid's lover is about to meet his fate protecting his employer's money, Baid recalls her resemblance to her aunt, and impersonates her ghost. The bandits turn and scatter into flight, as their chief at the apparition, dies of heart disease. When his mask is removed, the old servant recognizes in him the bandit of twenty years ago. An unusual melodrama that leaves nothing to be desired as a thriller. The camera does justice to the beautiful natural settings.

Grist to the Mill (Keasney, Sept. 12).—Exploits the story of Hammond, a man of wealth, plotting to get the wife of a poor man, by procuring him a lucrative position, and then getting him to sign an incriminating document that lands him in prison. Her husband's conviction entitles her to a divorce. She visits him in his cell, and is finally convinced that he was led into a trap by his counselor. The latter's amatory attentions confirm her suspicions. She engages a detective, and the two succeed in trapping the trapper. Upon his arrest, the husband is released. An attention compelling detective story from reel to reel. Its most interesting scene is where the detective, at Central, gets Hammond's drunken admission of how he trapped Ward, over the doctored telephone. Irene Ward's artistic performance proves her a valuable acquisition to the Keasney forces. Richard Travis's work stands out in marked contrast to that of E. H. Crockett's, the latter showing a tendency to overact. Thomas Comberford, as the detective, was seen at his best. The picture is in two reels.



SCENES FROM "ARIZONA," ALL STAR FEATURE COMPANY.

Someone else thought that in such event the great playwright would be pleased. "That's probably true," said Mr. Jefferson, with hearty emphasis. "I think it would please him greatly." And it probably would. As Mr. Jefferson said, Sheridan has turned over in his grave so many times that he probably doesn't care what becomes of him any more, but if he has any feelings left he certainly can feel little but gratification over this intelligent reproduction of his Bath comedy.

In the first place, the adaptation was made from the famous Joe Jefferson version of the play, and that script has been generally acknowledged to be a real improvement on Sheridan. Of course the scintillating wit of the Irish dramatist constitutes a great deal of the charm of the play, and on that account one is apt to look askance at the speechless edition. But the film play is delightful. If for no other reason than to show the skill of Sheridan in providing clever pantomime to underlie his brilliant speeches, to constitute the framework for his marvelous character studies, this is worth while.

Apart from any and all associations, the production is notable. The story is carried out intelligibly, with no lost motion and consequently no fall in interest.

William Winter Jefferson, in his father's famous part of Bob Acres, presents a startling likeness of his sire, retaining much of the original business and droll movement that characterized the earlier

away. Her fiancé becomes so jealous of the girl's evident admiration for the racer, that on the eve of the great race he secretly saws off part of his rival's steering wheel. In the race the machine is hurled over at a turn, and the racer picked up unconscious. The fiancé, stricken with remorse, confesses his guilt, but the injured man forgives. The engagement is broken, and the girl goes to the racer's arms. A true story deftly built about some remarkable pictures of an automobile race and accident. Louis Strank plays the racer. This film is a real feature, for its scenes of the race make it a thriller of the best sort. Acting is good and photography is excellent. In two reels.

Silent Heroes (Broncho, Sept. 24).—A young man does not go to war because his mother lies at the point of death, and he feels she needs him most. He resigns from the home guards. His sweetheart begs him to do something to prove his valor, for the entire countryside believes him a coward. The mother becomes aware of her son's position, and secretly disposes of the medicines that give her strength. She dies. The son at once discards some of his tormentors, and enlists, not with the home guards, but for the front, where there is actual service. Before he can depart, however, some Northern raiders arrive on the scene. The home guards turn out, but find themselves without officers, these men being dead drunk. The young man takes command, and in some admirable work, drives off the enemy. So thorough is his work that at conclusion he dies of his wounds. It appears to us that his death is a rather uncalculated piece of business; the ending would be just as logical if he lived. Some fighting scenes of high order and unusual quality are in this film, and it is well worth while. Acting and photography are both first rate. In two reels.



# MUTUAL FILMS



**The Veteran Police Horse** (Thanhouser, Sept. 2).—An old horse turned into the farm for the rest of his life to live in peace tells the story of his life to a young colt. This story, in its telling, has several episodes and incidents, such as the training of the police horse—which appears to be the real thing—that are highly interesting, and it is only a pity that more care was not exercised in building a better story. The story is disconnected, and arrives at the conclusion where the old master finds the horse that he was forced to sell years before, being ill-treated, buys him back, and turns him into green pastures to live out his remaining days.

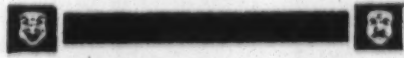
**His Last Bet** (Thanhouser, Sept. 7).—A clerk on his vacation visits a millionaire who is a very reckless bettor. The clerk, in making himself popular, bets the millionaire he'll jump off the latter's yacht and arrive at Newark, N. J., in twenty-four hours. The entire journey to be made in a bathing suit. He is taken up at once, and a party follows him to see that he does all in good faith. He surrenders himself to a local constable as a criminal wanted in Newark. The constable takes him on the train, and away they go. But, lo! when they arrive on the scene of the crime, it is Newark, N. J., and not Newark, N. Y. He is released upon explanation, and speedily makes himself scarce for fear he will be called to pay up. A comedy with no particular finish that would be a deal more to the point if the spectator knew where the young man was when he started. Well acted and photographed.

**Taming Their Grandchildren** (Thanhouser, Sept. 9).—One can readily suggest the story of this juvenile comedy by referring to "The Children's Escape to the Circus." It gives the baby the same possibilities to portray their impressionability, and they acquit themselves well. The grandparents' efforts are more feeders for the tots. The circus scene is so effective as to create an appetite for popcorn and pink lemonade.

**Flood Tide** (Thanhouser, Sept. 19).—Immediately following the burial of his wife, an old lighthouse keeper discovers a little girl washed onto the rocks from a private yacht that was destroyed by fire. In his loneliness, the old man becomes a blessing and a comfort to her foster father. Ten years later a pleasure party visit the lighthouse. A lady identifies the now grown girl as her niece by the lost yacht's life preserver which the old man has retained as a souvenir. The young woman leaves with her newly-found relatives, and soon makes her debut in society. Her social success and numerous admirers do not bring her happiness. Upon her vision constantly crowd memories of the lonely lighthouse keeper, till she finally rows out to him, remains, and sends her aunt a message that she refers her island home. The humanism that surcharges this piece rings true and deep in the hearts of an audience. Its ocean setting makes the ballroom scene look tawdry by comparison, and leaves no doubt as to the heroine's preference. High-water mark acting.

**Redemption** (Thanhouser, Sept. 18).—A little boy is sent to a military school. He forms a childish attachment for the commandant's little niece. Years later he is grown up, and a tramp. He is invited by other vagabonds to rob the military school. He refuses and warns the authorities. Then he meets the girl, promises to reform, and a year later makes good, and marries her. An ineffective plot saved only by fair acting and good photography.

# LICENSED FILMS



**The Medal of Honor** (Lubin, Sept. 13).—Two firemen, rivals for the hand of Ruth Bonner, decide to let the girl choose between them. She gives preference to Seth. A fire breaks out in her home, and, in going back after some trinkets, Ruth is overcome by the smoke. Both firemen rush in to save her. At the burning staircase leading to her room, Seth quails, and turns back. Dick, undaunted by the danger, rushes up the steps and returns, bearing the unconscious girl in his arms. He places her in Seth's arms, and as the latter comes staggering with her out into the street is greeted as a hero. A fireman, however, peering in at a window, has witnessed the scene, and when the Citizen's Committee present Seth with a medal in appreciation of his heroism, picks it from his chest, and pins it on Dick. The girl smiles with the medal. The finding of Seth's charred helmet in the ruins was a particularly good piece of business. The performance of Ray Gallagher as Seth was adequate, and others in a cast, including Velma Whitman, Henry King, and "Shorty" Everett, did good work.

**An Unjust Suspicion** (Biograph, Sept. 15).—A ticket-of-leave man saves a detective's wife from drowning. The sleuth receives orders to get a gang of counterfeiters operating in his district. The ex-convict, unable to find work, burglarizes the detective's home. The wife, recognizing the thief as her rescuer, prevents her husband from catching sight of him by drawing the portieres at his entrance into the room, and allowing the crook to escape. The detective's baby, finding a bunch of counterfeit bills that her father has been examining under a magnifying glass, takes them, together with her doll, to bed. Two burglars enter the house and steal them. In making their escape, they run into the ex-convict and attack him. He knocks them down and takes the counterfeit bills away from them. When arrested later, the "phony" money found on his person causes the detective to suspect that he is the counterfeiter wanted. The real burglars are captured by the police, and the detective sets the ticket-of-leave man free. The rescue scene was exceedingly well managed and performed; the rest was too obvious. The baby's bit stood out prominently and well. The parts of the ex-convict and the detective were in capable hands. The photography was a delight to the eye.

**A Jungle Flirtation** (Pathé, Sept. 18).—J. B. Brav, the cartoonist, makes "Love-sick," the monkey, cut all sorts of impossible acrobatic feats with his two sweethearts, Ella Ford and "Nipote Lightskin," a chimpanzee. When one has finished laughing at their exaggerated antics, the monkey that taxes the imagination is: How is the trick cartooning done? Mr. Brav's idea is both original and unique. It is worthy of more than a split reel.

**Too Many Cops** (Kalem, Sept. 12).—Three tramps watch a bicycle policeman stop an automobilist for exceeding the speed limit. They see the man in the car crush a bill into the officer's hand and escape arrest. They are impressed with the idea and put it into execution. They steal several motorcycles, Norfolk jackets, then some police badges, impersonate special cops, hold up Jim and Jack Jeffries and Barney Oldfield, and make them "cough up" for speeding. The motorcycles catch them holding up other victims, nearly kill them in an auto, and take them to the station house. John Brennan and his companions divide the laughing honors of this piece on the reel with "A Plumber." Excellent outdoor photography.

**Wanted—A Plumber** (Kalem, Sept. 12).—John Brennan as the desperate plumber and O. M. Gore as the master plumber earn a round of applause in this split reel. A man telephones (phone directly over kitchen washbasin) for a plumber to fix the pipes. Fatty, the plumber's apprentice, arrives, confuses the water and gas pipes, and in making his master's coat of arms, the man, turning the tap faucet, is knocked over by the exploding gas, while his wife, attempting to light the kitchen gas range, gets sprayed. A rattling good farce.

**Paradise** (Lubin, Sept. 12).—Shows the process through which a Panama hat from green rushes evolves into correct headgear. The labor is all done by skilled negro hands. Apart from their happy smiles while doing their work, a bit of humor is injected into the last scene. A man enters a hat store to buy one. He looks at it, tries it on, and buys it. A woman is about to purchase one. She looks it over several times, glances at her reflection in the mirror, without the hat, then with the hat, passes it up, powders her nose while the clerk is selecting another, repeats the performance several times on several hats, prices them all, then leaves with a frown. An interesting picture on the reel with An Exclusive Pattern.

**Captured by Aborigines** (Melies, Sept. 11).—Evidently the Melies Company has concluded that a story of consequence is not needed to carry pictures made by the players traveling in out-of-the-way places. Here, as in previous releases, the plot is extremely thin, but the scenes, showing the wilds of Queensland, Australia, are of interest. Natives take part in the production, and are the chief factors in the slender story of a white man who is captured and treated as a god.

**Young Hearts and Old** (Pathé, Sept. 12).—Every character involved contributes a high order of dramatic art in the delineation of this quaint comedy, causing the old, old story to easily touch the heart and delight the eye of youth. The stumbling block of unusual social standing is turned into a matrimonial stepping stone by a devoted housekeeper in her little scheme to disabuse the mind of her employer toward his nephew's wife. Everything works out according to plan, and everybody is made happy.

**The Hindoo Charm** (Vitagraph, Sept. 17).—Produced in India with Maurice Costello, Clara Kimball Young, James Young, W. V. Ranous, and the Costello children in the cast, this film is of interest, chiefly because of the acting and careful production. The story of the Indian fair, who gives poison to the children, telling them it is a love potion, certain to awaken love in their sterner mother's heart, is less engrossing than the manner of its telling. Mr. Young, in particular, has contributed a remarkably artistic performance as the fakir. His make-up completely deceives the eye, and his acting is no less effective. Mr. Costello and Miss Young are pleasing in parts presenting fewer difficulties, and the Costello children are delightfully natural. The story moves rather slowly and lacks the dramatic qualities generally found in Vitagraph pictures.

**Cornwall, the English Riviera** (Edison, Sept. 17).—On the reel with "The Comedian's Downfall" is this picturesque scenic subject. Coast views with turbulent seas dashing against high cliffs have been finely photographed, and by way of contrast, the depiction of a quaint English village is no less engaging. Altogether, above the average film of this class.

**The Merrill Murder Mystery** (Pathé, Sept. 17).—A detective story, plausibly developed, and well acted, but somewhat lacking in that very valuable element—suspense. The murder of a wealthy man is discovered, and everything points to the guilt of Dan, the man's young nephew. There is motive, also the testimony of the housekeeper and the youth is re-called at the time Martin, the partner of the deceased, makes his first appearance. Now, at the entrance of Martin, it is made perfectly clear that he is the murderer, and the mystery being solved, the rest of the film is devoted to securing evidence of his guilt. A chain from a diamond ring found beside the body is the cause of Martin's undoing. The detective in the case adopts methods popular with his fellow-workers in fiction, and when things look blackest for the innocent Dan, the real culprit is brought to justice.

**The Comedian's Downfall** (Edison, Sept. 17).—Highly laughable farce is found in this film, directed by Charles H. France, and acted in the principal roles by Dan Mason and Alice Washburn. Maurice Lewis wrote the scenario, based on the confusion of a militant suffragette and a comedian. Bob Buster chances to meet Remolina Brown, and picks her out as a likely type to copy for a comedy sketch. Dressed in imitation of the suffragette, he starts out to entertain the members of Holborn Club, while Miss Brown heads for Holborn Hall. Both cab drivers make a mistake, with the result that the comedian addresses the votes for women meeting, and the suffragette appears before the club members. Small riots terminate both gatherings, and the cause of the disturbance meet in prison cell. It is spirited farce from first to last.

**Sweet Revenge** (Essanay, Sept. 17).—To Wallace Beery belongs first credit for the laugh-provoking qualities of this split reel farce. He had good material to work with, and, aided by Charlie Stein and Gertrude Forbes, created some merry moments of screen action. A young man takes inordinate pride in his health and strength to the annoyance of his friends, who plan a little trick. Each tells the exponent of physical culture, how ill he is looking, until the perfectly healthy man really believes he is going to die. The idea is carried to farcical extremes, when the victim of the joke is placed in bed and mourned as one lost. But at an unfortunate moment the fabrication of the confederates reaches their victim's ears, and suddenly recovering his strength, the "invalid" scatters his friends about the lawn. The film credits by much incidental business that is amusing.

**The Duck Raising Industry** (Essanay, Sept. 17).—This industrial subject, commencing a reel with "Sweet Revenge," was photographed at Oxford, Pa. Ducks in all stages of development are shown on a farm that appears to be a model of its kind.

# KALEM FILMS

## THE END OF THE RUN

See the hopeless struggle the old engineer puts up against Father Time. The climax is unusual and powerful in its appeal. Book this NOW.

Released Monday, October 6th

## THE RIDDLE OF THE TIN SOLDIER

A Detective Feature by Hugh C. Weir, Author of the "Madelyn Mack" Stories in Two Parts

Miss Alice Joyce plays the role of detective for the first time. The climax is a battle between gangsters and the police—a real fight, full of desperate action. Get the Two Special One-Sheet Posters. Also Special 3 and 6-Sheet Posters.

Released Wednesday, October 8th



Scene from "The Influence of a Child"

## PETE'S INSURANCE POLICY

Pete "dies" to collect his insurance money. A blackface comedy that is a corker.

(On the same Reel)

## THE SEA SCOUTS OF AMERICA

The only organization of its kind in existence shown going through the daily routine aboard the sloop "Pioneer."

Released Friday, Oct. 10th

## THE INFLUENCE OF A CHILD

The child, daughter of a pal killed by the police, brings about the redemption of a desperate criminal. The climax in which she makes his redemption permanent will make your patrons remember your theatre.

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Photo by M. Estelle Jenkins.  
GRACE ADELE PIERCE.

#### A NEW PHOTO-PLAYWRIGHT

A name which has never before appeared in these pages, but which well deserves a place, is that of Grace Adele Pierce, of southern California. During the last few months Miss Pierce has produced fifteen successful plays, many of them ranking as "best sellers."

Miss Pierce has to her credit *The Angel of the Desert*, *The Prayers of Manu-elo*, *After Many Years*, *The Fatherhood of Huek McGee*, *At the Sign of the Lost Angel*, *The Craven*—put on by the Vitaphone—*Miner's Justice*—by the Selig—and many others. Miss Pierce's name is well known in the highest literary circles, her work having been recognized by the *Societe de Gene de Lettres*. This writer is said to be engaged at present upon a Biblical work from the books of the Old Testament.

#### "BATTLE OF WATERLOO"

Historic Sites Are Used in Production of Five-Part Film

Familiar as pictures of war and historic events are becoming, it is reasonable to expect a film of extraordinary value in the five-part production of *The Battle of Waterloo*, made by the B. and C. Company, and handled in this country by the Waterloo Film Company.

The scenes were photographed on the memorable battlefield, and thousands of men and horses were used in producing realistic effects, said to be historically accurate in every detail. Much care was exercised in selecting the best available players for the principal roles, and no pains were spared in making the costumes and interior settings correct to the period.

As a pictorial record, this film should be of particular value in that it gives the essential events preceding the battle and each strategic move of the opposing forces. The first reel opens with the famous battle given by the Duchess of Richmond. Next we see Napoleon's advance to Charleroi after the defeat of the Prussian corps at Thulin; Wellington's troops retreating from Quatre Bras and the march to Mont St. Jean, afterward called the Field of Waterloo. From this point every essential action of the opposing armies has been reproduced, with results educational as well as dramatically spectacular. The production terminates with the exile of Napoleon.

#### INJUNCTION AGAINST FILM

Famous Players Restrained From Showing "In the Bishop's Carriage" Until Court Decision

An injunction was granted by Justice Brady in the Supreme Court last Thursday, restraining the Bobbs-Merrill Company and the Famous Players' Film Company from producing or permitting others to produce motion pictures of the novel, "In the Bishop's Carriage," or the dramatization of that novel by Channing Pollock, pending the trial of the action brought by Theodore A. Liebler and George C. Tyler, under the firm name of Liebler and Company.

In arguing the application for an injunction, Max D. Josephson, counsel for the Lieblers, submitted affidavits to substantiate his statement that in 1905 the Bobbs-Merrill Company acquired from the author, Miriam Michelson, the publishing and producing rights to the novel, "In the Bishop's Carriage," and that subsequently the publishing company copyrighted the novel and entered into a contract, whereby Liebler and Company were granted exclusive dramatic rights to the novel and the dramatization which was made by Channing Pollock under the supervision and direction of the Lieblers. Attorney Josephson set forth that Liebler and Company have paid more than \$50,000 in royalties to the Bobbs-Merrill Company.

#### LAEMMLE SELLS STOCK

Rothacker Becomes President of the Industrial Moving Picture Company

Carl Laemmle has relinquished his holdings in the Industrial Moving Picture Company to Waterson K. Rothacker, who by his purchase of the Laemmle stock gains control of that concern. At a recent meeting of the directors of the Industrial Moving Picture Company Mr. Rothacker was elected president to succeed Mr. Laemmle. Mr. Rothacker will continue as general manager.

The Industrial Moving Picture Company was organized four years ago, and was the first company to specialize in making and handling moving pictures adapted for industrial exploitation, commercial education, general advertising and historical record.

Mr. Laemmle explains his sale of the stock by the statement: "I am concentrating all my efforts and giving my entire attention to the Universal Company, and have disposed of my holdings in the Industrial Moving Picture Company for this reason alone."

#### BEST MILITARY FILMS

Major Thomas J. Dickson, chaplain of the Sixth Field Artillery, U. S. A., is in Chicago supervising the arrangement of the moving pictures taken at the recent national and international rifle and pistol competition at Camp Perry, Ohio. The films were made under immediate supervision of Brigadier-General Robert K. Evans, chief executive officer of the contests.

More than one mile of motion picture film was made. All the important events of these contests were recorded in the camera by Chaplain Dickson. Experts who have examined the films say they are the most perfect specimens of military outdoor photography that have as yet been obtained. These films show the presentation of the valuable trophies to the winners from foreign nations and exhibit the faces of the most remarkable shots in the world.

#### NEW THEATER PROJECTS

Plans have been filed for the construction of a two-story fireproof moving picture house and roof-garden at the southwest corner of Manhattan Avenue and 109th Street, New York. The theater will have a seating capacity of 1,000 and the roof-garden 750. The Manhattan Avenue Theater Corporation, Leon Sobel, president, is the owner.

Sommerfeld and Steckler, architects, estimate the cost at \$20,000.

Paul Stern leased to Haring and Blumenthal, for the Manhattan Leasing Company, the southwest corner of St. Nicholas Avenue and 170th Street, where a moving picture theater, seating 600 persons, with several stores, will be erected.

#### MEETS HUDSON MAXIM

Madame Blache Encounters Noted Man on His Lake Hopatcong Estate

During the taking of *The Rogues of Paris*, a forthcoming Solax feature, Madame Blache encountered Hudson Maxim, poet, scientist, inventor and philosopher, on his estate at Lake Hopatcong. Madame Blache admired from a distance his wonderful mansion and, unaware of the owner's identity, decided to chance trespassing to use the location in her picture. When half through a scene, the venerable inventor appeared at the front portico of his mansion and viewed the proceedings with considerable amusement. He became an interested onlooker and asked many questions.

Not until he was addressed by one of his servants did Madame Blache connect the interesting old man with the great inventor. After formal introductions, many subjects were discussed and an afternoon was spent in answering Mr. Maxim's questions regarding moving pictures. He was very much interested in knowing how the various parts of negatives were assembled, how positives were assembled and other scientific processes.

#### FILMS ON FREE LIST

Tariff Conference Agrees on Items Relative to Motion Pictures

The Democratic conference on the tariff bill last week agreed that photographic and moving picture films sensitized but unexposed should remain on the free list as provided in the Senate bill.

In connection with this the conferees also passed on the paragraph in the sundries schedule dealing with photographic cameras, dry plates and moving picture films which have been exposed. The cameras and dry plates remain at 15 per cent. ad valorem, but the conferees made some reduction in the specific rates placed on motion picture films which have been exposed.

The Senate provision authorizing the Secretary of the Treasury to exert censorship over the exposed and developed moving picture films was also agreed to.

#### SHIFT TO PATHE

Apfel and Cummings Are Engaged to Make Feature Pictures

Director Oscar C. Apfel and Irving Cummings, leading man, both long associated with the Reliance Company and responsible for many of the finest productions of that concern, have been secured for feature work with the Pathe Company.

According to the arrangement with Pathe, Mr. Apfel and Mr. Cummings will work together in the making of two and three reel subjects, Mr. Cummings, of course, to be the featured player.

#### "WHERE THE ROAD FORKS"

Director Ricketts, of the producing staff of the American Company, will shortly start the production of another two-reel film entitled *Where the Road Forks*. The scenic artists of the American have been busy for the last month on the settings for this picture and have just completed their work.

Winifred Greenwood will play the leading role, which calls for rare histrionic ability and versatility. Miss Greenwood's success in the past has been greatly augmented by her recent work in American releases, and *Where the Road Forks* will give the public a chance to see this winsome actress at her best.



CHARLES WALLACH.  
Manager True Feature Company.

#### WITH THE FILM MEN

The above picture of Charles C. Wallach, general manager of the True Feature Company, does not do him justice, but is the best obtainable. Mr. Wallach brings an experience of a number of years in the picture business and is proud of the fact that he was the first man to work in the factory of the Kinemacolor Company, where he had charge of the developing and printing, and afterwards managed their Western studios.

The question is, is one necessarily mentally unbalanced to play the part of Harry Thaw in the pictures?

Joe McCardie, who swears by the ponderous left ear of the Caliph of Bagdad, is a very busy man these days preparing press matter for the Great Northern feature, Atlanta.

Abe Warner left last week for an extended trip, fixing up fences and generally boosting Warner's Features through the West.

Bill Barry, erstwhile sales manager for a moving picture concern, is now selling advertising for "the sixty newspapers," Count 'em yourself.

"Twas a big week for features, Arizona was shown at the Astor to a high-class audience, causing Harry Haver to crack his lips, he smiled so much. Albert Blinkhorn, "Blinkie," showed the first of the Hepworth films, but as he is always smiling, the only way he could express his pleasure was to buy the drinks.

Ben Atwell, general manager of the P. P. Craft enterprises, says that the melodrama *The Whip*, of which he was press representative, was decidedly tame compared with the situations in the Monopol lawsuit.

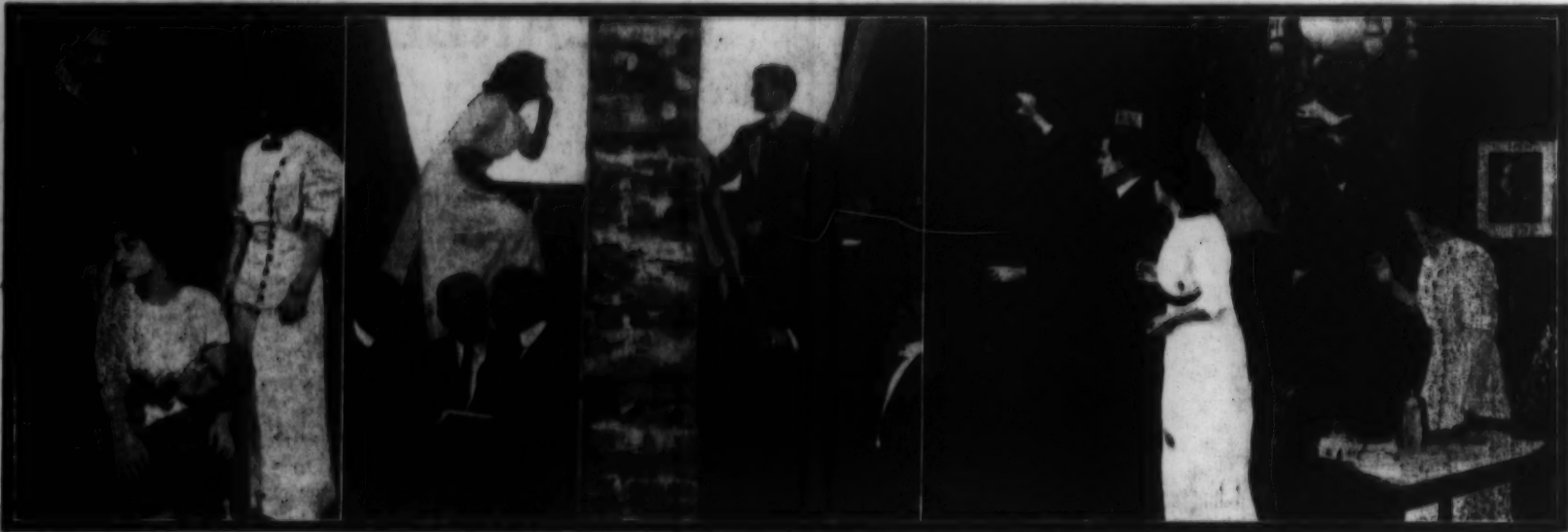
John Hardin is a regular at the Screen Club since his election to membership. I promised to run a dialect story for him. As I can't tell it with the dialect, how can the composer set it up?

Low McChesney, rusticated in Orange, sends his best wishes via the General Film Company. Sorry for you, old top. Any day you can steal off I will buy lunch.

"Jeff" Dolan, of the Steiner forces, wants me to tell the boys he is in his element. Well, I told them, Jeff.

"Doc" Willat, who has reached Paris, writes from the French capital that it is "some place." Others have made the same discovery at various times.

Before settling down to routine, King Baggot made a flying trip to St. Louis last week, to visit his parents. F. J. B.



SCENES FROM "THE INVISIBLE GOVERNMENT," SELIG FEATURE.



**IN THE JAWS OF  
—THE—  
LANDSHARK  
—OR—  
A VILLAGE FEUD  
(IN THREE PARTS)**

An absorbing drama of a lone woman's  
triumph over her conscienceless enemies

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## MUTUAL SPECIAL IN FOUR REELS "MOTHS" With MAUDE FEALY

THE MUTUAL FILM CORPORATION announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as

**William Russell Gerda Holmes Harry Benham**  
**Mrs. Lawrence Harston Lila Chester**

"Moths" has been described as the most extraordinary description of a woman that has ever been penned. Remember:

*"She had chastity, and she had also courage."  
"She was the martyr of a false civilization, of a society as corrupt  
as that of the Borgias, and far more dishonest."  
"She is innocent always and yet—When the moths have gnawed  
the armine, no power in heaven or earth can make it again  
altogether what it was."*

You must not miss this Marvel-Play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them. Special terms and bookings can be had exclusively through the offices of

**The Mutual Film Corporation**  
Masonic Temple, 71 West 23rd Street New York City

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## "THE CYCLIST'S LAST LAP"

Wire your orders now

**THE TRUE FEATURE CO.**

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### \$300,000 DAMAGE SUIT Under Missouri Law One Company Files Action Against Three Others

A damage suit for \$300,000 was filed in the Circuit Court at St. Louis, Mo., last week against the Film Exchange Corporation of Virginia, the Mutual Film Corporation of Delaware, the Mutual Film Corporation of Missouri, and Frederick A. Keller, St. Louis agent for the companies.

The suit was brought by the Swanson-Crawford Film Company under the Missouri Anti-Trust law, which prohibits combinations in restraint of trade and authorizes the recovery of threefold damages.

The Swanson-Crawford Company, which conducted a rental exchange in St. Louis, it was alleged, began buying films from the Mutual Film Corporation of Delaware and the Film Exchange Corporation, which controls eight film manufacturing plants. Later the Mutual Film Corporation and the Film Exchange Corporation tried to buy the rental exchange of the Swanson-Crawford Company, and, failing in that, tried to get control of the capital stock.

### SANTA BARBARA'S EXHIBIT American Company Will Make Films to Be Used at Panama-Pacific Fair

A Year in Santa Barbara County will be the title of the moving picture display that will constitute Santa Barbara's chief exhibit at the Panama-Pacific Fair in 1915. Plans for the exhibit, the taking of pictures and making of films were discussed last week in a conference between Louis Jones and H. J. Doulton, Santa Barbara County's Fair Commissioners, and S. S. Hutchinson, president of the American Film Manufacturing Company. The plan will be presented to the Board of Supervisors for their approval, and the actual taking of pictures probably will begin this fall. Mr. Hutchinson promised the co-operation of his company with the commissioners.

Scenes on Santa Barbara County's big ranches, views of various cities and places of historic interest, scenes of the mountains and the beaches, with the populace at play, a comprehensive photographic display of all the county has and all it does—this will comprise Santa Barbara's principal exhibit at the Fair.

Each "show" will last about forty minutes, and a lecturer will explain the pictures as they are thrown upon the screen. In addition to the moving pictures, there will be displays of the county's products. Commissioners Jones and Doulton last week made reservation for 4,000 feet of floor space for the exhibit, and the Board of Supervisors are expected to make an appropriation for this space.

### ENGLISH STARS FEATURED Constance Crawley and Arthur Maude to Manufacture Classic Photoplays

Constance Crawley and Arthur Maude, the English stars who have been featured in eight special classic productions by the Powers Photo Players, and one by the Universal Company in Los Angeles, are now commencing the manufacture of classic films for themselves, and have already five feature scenarios on hand which have never yet been done in pictures.

Miss Crawley is a half cousin of Lord Kitchener and one of the foremost Shakespearean exponents of the day. Mr. Maude, her co-star, was with Irving and Martin Harvey in London for some years.

The plays Miss Crawley and Mr. Maude have starred in are: "Pelleas and Melisande," by Maeterlinck (Universal), and "The Midianitish Woman, Jephtha's Daughter, The Shadow of Nazareth, Francesca da Rimini, Pagliacci, A Florentine Tragedy, The Second Mrs. Tanqueray, and Everyman, the old morality play toured suc-

**28 — Universal Reels — 28**  
Including Never Less Than 6 Big Features. One a 3-reeler, the other five, 2-reelers.

**Also One Comedy Reel Every Day**  
Making the Universal the Best Balanced Program in the World. One that will coin profits for you as it is doing for thousands of others.

**If you are NOT a Universal Exhibitor, go to the nearest Universal Exchange and see what you are missing!**

**King Baggot in "IVANHOE"**  
The picture that smashed all selling records in Europe! 3700 feet! Sept. 22nd. Magnificent 6-acters, 3-acters and two kinds of 1-acters. Book it early, no matter how much you have to pay for it!

**"BLEEDING HEARTS" or**  
"Jewish Freedom Under King Casimir of Poland"  
is going to make a tremendous sensation. Watch for this big 3-reel feature and see that you get it!

**WARREN KERRIGAN**  
will add to his already wonderful popularity in "The Restless Spirit." Watch for big announcement! Universal Film Mfg. Co.

"The Largest 10-Week Company in the Country"  
Carl Laemmle, Pres.  
Meca Bldg., Broadway 418th  
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**Charles E. Eldridge**  
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20 words, or less, cost 25c. Additional words 1c. each. Four-line orders will include a 15th insertion, free of charge, on request.

**FOR SALE**—500 one-thousand foot reels of film, A1 condition, \$2.50 per reel. Such as Train Robbers, Elvathia, Ten Nights in a Barroom, Nero, Burning of Rome, Westerns, Comedies, Dramatics. H. Davis, Watertown, Wis.

cessfully by Miss Crawley. The first three were written by Mr. Maude and the last five dramatized by him. The Florentine Tragedy was used by these clever people as a headliner over the Orpheum circuit.

### READY FOR DELIVERY Helen Gardner Players Complete "A Princess of Bagdad"—Subjects to Come

The new Helen Gardner picture, A Princess of Bagdad, will be ready for delivery Sept. 25. It is 8,500 feet in length and promises to be the most successful picture produced by this studio since Cleopatra. Subjects of the Far East offer fine opportunities for the production of pictures, and as few Oriental films have been made, they still prove of great interest to the public.

The next Helen Gardner picture will be The Daughter of Pan, a subject taken from ancient mythology which will run some 3,500 feet in length. This film will contain many beautiful scenic effects, as the country surrounding the Helen Gardner studio lends itself to the taking of pictures of this character.

Following The Daughter of Pan a modern picture, about 6,000 feet in length, will be produced, the subject chosen being one of unusual interest and decidedly unconventional. It will be given the same care as previous Helen Gardner productions.



## STUDIO GOSSIP

WINIFRED GREENWOOD makes her first appearance in Flying A subjects in the two-reeler *The Ghost of the Hacienda*.

WILLIAM ROBERT DALY, director of the Victor brand of the Universal, has returned from Saratoga, where he produced a two-reel feature entitled *The Winner*. Racing stories, properly handled, are always popular with the public.

HENRY KING, who has been playing leads with the Lubin Western company for the past year, has left Lubin and signed a contract with the Jack London Motion Picture Company at Long Beach, Cal. Mr. King will be featured in the London films.

DONORHT DAVENPORT is back again in the "Universal" fold, after being with Selig and Kalem. She will play opposite Wallace Reid, who started producing on his own account last week. He will write most of his own photoplays.

JACK O'BRIEN has joined the Lubin forces in the West and is again the "busy director." A. H. Fraick is also working at the Lubin studios.

HOWIN AUGUST put over a big scene in his *Through Barriers of Fire* when he blew up a bridge 30 feet wide and 180 feet long. The report of the explosion was heard all over the San Fernando Valley and at Hollywood, five miles away. In this scene August drives an ammunition wagon over the burning bridge and just gets over as it blows up.

When one of the Essanay producers was taken critically ill last week, E. H. Calvert, known for his capable work in Essanay films, stepped in and finished the production of the picture. It is said that he showed surprising skill as a director.

The latest addition to the Thanhouseer plant at New Rochelle is a complete restaurant adjoining the studio. It is expected to be a great convenience to the players, particularly during the winter months.

PALMER BOWMAN, a clever young actor who has given very efficient service with the Selig Company during the past eight months, displaying remarkable versatility as an actor, has business qualifications that attracted the attention of Oscar Eagle, and



"SANDY GETS SHORTY A JOB," VITAGRAPH.

he has made him his assistant for carrying out the details involved in his office as master of productions.

The Thanhouseer studio has a way of developing vaudeville material. Following in the footsteps of other Thanhouseer favorites, Helen Badgley, aged four, filled in last week at the Loew Theater in New Rochelle.

The Thanhouseer kidlet, as she is called, gave an amusing imitation of Eva Tanguay.

HOUSE PERMAN, who in the production of *In the Bishop's Carriage*, by the Famous Players, made his first appearance in pictures and immediately proved his worth as an actor before the camera, was born in Clifton, England. He served in Africa dur-

ing the Boer War, played in Australia, and after the war played in Africa with Leonard Rayne. While in Africa he went on an extended exploring expedition into the interior, then returned to Johannesburg and played the part of Bud Hardy in *The Squawman*. After this engagement he took a trip on a tramp steamer to Brasil, later coming to New York to play *Flattery in Everywoman*. Among his other important roles while in America were those of Robert Stafford in *Bought and Paid For*, the lead with Ruth Chatterton in *Susan's Gentleman*, and the heavy in *The Money Moon*. Mr. Peters also played Shakespearean roles in Australia. At other periods in his romantic life he was a draughtsman and a diamond digger.

GERTRUDE COOHLAN was called to duty as a leading lady of the Selig Company last week, in a diminutive drama entitled *The Duchess and the Burglar*.

It was announced several weeks ago that Ruth Stonehouse would be married during the latter part of August. Since then the actress has decided that she will devote a few more years of her young life to art, and will continue with the Essanay Company indefinitely.

HELEN DUNBAR, of the Essanay Company, was injured last week while playing a scene on the stage in the "yard." She fell through a trap door and her ankle was badly sprained.

A NEW PLAY by Edwin August entitled *The Pilgrim*, in which he appears, is a tale of primitive days.

A NOTABLE RELEASE of the Gaumont Company will be their production of *Hamlet*, featuring Sir Johnston Forbes-Robertson and his wife, Gertrude Elliott, supported by the full strength of their Drury Lane organization.

HENRY McRAE, of the Universal, is putting on another big animal picture which features tigers and alligators as well as some intricate British army manoeuvres, including the formation of a "square." William Clifford, Phyllis Gordon, Sherman Bainbridge, Val Paul, Clarence Burton, and Captain Dalton all have good parts.

## ANOTHER RECRUIT THIS WEEK—EIGHT NOW



This week's multiple releases from General Film are eight in number—one every day, two on October 2nd and 3rd.

Another manufacturer has joined the ranks in this astonishing feature service—from now on composed of eight instead of seven multiples.

Nothing like it was ever attempted in the pictures. Nothing could be—for there were never such brains and energies and resources at work to make *your* house the biggest money maker in your town.

Book these features and back them up with the single reels of amazing quality furnished by General Film.

General Film Company (Inc.) 200 Fifth Ave., New York



## "THE INVISIBLE GOVERNMENT"

Selig. Two Reels.

Released Sept. 30

This time "The Man in the Street" levels his attention on the boss of all political bosses. He lets the millionaire's daughter permit herself to be kidnapped by the master intriguer and conquers him after action is piled on action. A fascinating thread of events, brought to a climax by the genius of the detective.

## "MISGOTTEN GAINS"

Kleine-Cline. Two Reels.

Released Sept. 30

A society man by day, a thug by night—this is Briggs, who poses as a nobleman to win the daughter of a rich old man. A naval lieutenant is her real lover. He returns from a cruise and, after remarkable adventures with the crook's gang, saves his sweetheart on her wedding night.

## "THE BATTLE AT FORT LARAMIE"

Kalem. Two Reels.

Released Oct. 1

How the lives of a young army surgeon and the girl he loves are tangled in the warfare of two Indian tribes. After the massacre at the army post it is a faithful savage who leads the white girl to safety and then outwits his tribesmen to bring about the young doctor's escape with her. Flashing action throughout.

## "THE SPECIAL OFFICER"

Lubin. Two Reels.

Released Oct. 2

A faithful old watchman saves his bank from ruin at the hands of a get-rich-quick swindler. The old man goes to the extreme of riling the safe and concealing its funds in the face of a storming mob of depositors. His son returns with the authorities in time to nab the crook and win the girl, who was all but taken from him by the rascal.

## "THE DEPTH OF HATE"

Patheplay. Two Reels.

Released Oct. 2

Marking the entrance of this manufacturer into the multiple feature field. The story deals with the bitter hatred of a lodge-keeper's wife who believes that her daughter has been killed by remorse. Her lover deserts her for the beautiful woman who owns the estate on which the lodge is located. Powerful human realism.

## "WHY GIRLS LEAVE HOME"

Edison. Two Reels.

Released Oct. 3

Hist! What is that? The snow is falling softly on the street—and on the heroine. She throws herself in the river. The hero saves her—otherwise the rest of the show would be ruined. But just when the child is being stolen, Reckless Pete gracefully throws off his whiskers and behold! Our Hero. It's a new presentation of an old success—and the poor minister who sees the melodrama is unhappier than ever.

## "TONY THE FIDDLER"

Essanay. Two Reels.

Oct. 3

The story of a musician who captured a hold-up man, famous on the Canadian border in the early eighties. To get the big reward and win the sheriff's daughter he beards the bandit in his den—only to find she loves another. Human interest, romance and drama, artistically blended.

## "THE MYSTERY OF THE SILVER SKULL"

Vitagraph. Two Reels.

Released Oct. 4

Suppose you reached New York on your yacht and on the way to a business appointment fell in love with a girl on the street. Suppose you saw this same girl, a little later, robbing the safe in your business friend's office. That's the smashing start of the complications that center about a quaint silver skull, the property of a murdered man. Action and intrigue here.



The Biggest Thing Yet, Setting the Pace for All War Pictures, An Inspiring, Sublime, Stupendous Spectacle

# THE BATTLE OF WATERLOO!

Made on the Historic Spot by **BIC**, Employing Thousands of Men and Horses—An Exact Reproduction of One of the Most Glorious Events in the Long Story of Human Progress! A Continuous Thrill!!

FIVE REELS OF "PUNCH"



TWO HOURS OF EXCITEMENT

"THE MAN OF DESTINY."

A MOMENT IN THE STRUGGLE THAT CHANGED THE MAP OF THE WORLD

A Beautiful Line of Lithographed Pictorial Printing in keeping with the magnitude of the spectacle—9,-6,-3 and 1-sheets, stands, streamers, etc., at 3¼ to 7 cents; quarter-sheet heralds \$1.40 per M. Everything to help real showmen get real show money! The one "Sure Fire" proposition of the season for state right buyers. If you are in the market for a money getter don't take chances by delaying to write, telephone or telegraph before your competitor secures your territory.

**WATERLOO FILM CO.,**

P. P. CRAFT, Mgr.

**145 W. 45th STREET, N. Y. C.**

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# Protect your Territory

**EXCLUSIVE SERVICE**—A brand new proposition to positively protect your territory. A service which will be distinct—separate—different from anything your competitor can run.

Think of having your program so far in advance that you can advertise it as much as you like, and your competitor cannot profit by your efforts as he has in the past. *You are protected!*



Let us explain to you its many advantages.

Write now.

**Address, Exclusive Service Department**

**General Film Company, (Inc.) 71 West 23d St., New York**

## LICENSED FILM RELEASES

**Monday, Sept. 23.**

(Bio.) Dred Not Not Dead. Com.  
(Bio.) With the Aid of Phrenology. Com.  
(Edison) The Stolen Models. Com.  
(Kalem) The Atheist. Dr.  
(Lubin) The Invader. Dr.  
(Pathéplay) Father's Weekly, No. 54.  
(Reliz) The Invisible Government. Dr.  
(Vita.) When the West Was Young. Dr.

**Tuesday, Sept. 24.**

(Edison) A Daughter of Rome. Dr.  
(Ese.) A Day of God's Sunshine. Dr.  
(Lubin) The Actress and Her Jewels. Dr.  
(Lubin) The Constable's Daughter. Com.  
(Pathéplay) Lillie's Nightmare. Com.  
(Pathéplay) The Deschutes Canyon, Washington. Dr.  
(Cines) Misogynist Gains. Two parts. Dr.  
(Reliz) The Falsely Friend. Dr.  
(Vita.) Which? Com.

**Wednesday, Oct. 1.**

(Edison) Mr. Toole's Teeth. Com.  
(Edison) Damascus and the Ruins of Baalbek. Com.  
(Ese.) A Successful Failure. Com.  
(Kalem) The Battle at Fort Laramie. Two parts. Dr.  
(Pathéplay) Ozyen. Dr.  
(Pathéplay) Along the Pecos River. Dr.  
(Reliz) The Little Thief's Escape. Dr.  
(Reliz) The Merchant as a Workman. Ramoon. India.  
(Vita.) Salvation Sal. Dr.

**Thursday, Oct. 2.**

(Bio.) A Tender Hearted Crook. Dr.  
(Ese.) The Belle of Baskin. Dr.  
(Lubin) The Social Officer. Two parts. Dr.  
(Lubin) (Title not reported).  
(Pathéplay) Father's Weekly, No. 55.  
(Pathéplay) The Depth of Hate. Two parts. Dr.  
(Reliz) Our Neighbors. Dr.  
(Vita.) The Autocrat of Flatback Junction. Dr.

**Friday, Oct. 3.**

(Edison) Why Girls Leave Home. Two parts. Com.  
(Ese.) Tony the Fiddler. Two parts. Dr.  
(Kalem) And the Watch Came Back. Com.  
(Kalem) Historic Boston. Dr.  
(Lubin) The Secret Plan. Dr.  
(Pathéplay) A Clever Story. Dr.  
(Pathéplay) Hiding the Flume.  
(Reliz) John Russell of the U. S. Secret Service. Dr.  
(Vita.) The Treasure of Desert Isle. Com.-Dr.

**Saturday, Oct. 4.**

(Bio.) The Chieftain's Sons. Dr.  
(Edison) The Contents of the Suitcase. Dr.  
(Ese.) The Struggle. Dr.  
(Kalem) The Railroad Inspector's Peril. Dr.  
(Lubin) For Her Brother's Sake. Dr.  
(Pathéplay) (Title not reported).  
(Vita.) The Mystery of the Silver Skull. Two parts. Dr.

## UNIVERSAL FILM RELEASES

**Sunday, Sept. 22.**

(Crystal) His Last Gamble. Dr.  
(Reliz) Why Aunt Jane Never Married. Com.  
(Kalem) Paying the Price. Dr.

**Monday, Sept. 23.**

(Nestor) Justice of the Wild. Two parts. Dr.  
(Linn) In Peril of the Sea. Dr.  
(Linn) The Bachelor Girls' Club. Com.

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**Tuesday, Sept. 24.**

(101 Bison) Shon the Piper. Two parts. Dr.  
(Crystal) Charlie's Little Joke. Com.  
(Crystal) Baldy Belmont As a Roman Gladiator. Com.

**Wednesday, Oct. 1.**

(Nestor) Beyond the Law. Dr.  
(Power) A House Boat Homecoming. Com.  
(Reliz) Jacques the Wolf. Two parts. Dr.  
(Univ.) Animated Weekly, No. 82

**Thursday, Oct. 2.**

(Linn) Bleeding Hearts, or Jewish Freedom Under King Casimir of Poland. Three parts. Dr.  
(Hex) His Brand. Dr.  
(Frontier) The Shon Girls' Big Day. Com.

**Friday, Oct. 3.**

(Nestor) His Brother's Wives. Com.  
(Power) The Train. Dr.  
(Victor) The Closed Door. Two parts. Dr.

**Saturday, Oct. 4.**

(Linn) His Priceless Treasure. Com.  
(Linn) Whimsicalities by H. Meyer.  
(Frontier) (Girl of the Dance Hall). Dr.  
(101 Bison) Good-for-Nothing Jack. Two parts. Dr.

## MUTUAL FILM RELEASES

**Sunday, Sept. 22.**

(Mal.) (Title not reported).  
(Thau.) (Title not reported).

**Monday, Sept. 23.**

(Amer.) The Flirt and the Bandit. Dr.  
(Keystone) (Title not reported).  
(Rel.) (Title not reported).

**Tuesday, Sept. 24.**

(Mal.) (Title not reported).  
(Thau.) (Title not reported).

**Wednesday, Oct. 1.**

(Broncho) The Greenhorn. Two parts. Dr.  
(Mutual) Mutual Weekly, No. 40.  
(Rel.) (Title not reported).

**Thursday, Oct. 2.**

(Amer.) The Badge of Honor. Dr.  
(Domino) Exonerated. Two parts. Dr.  
(Keystone) (Title not reported).

**Friday, Oct. 3.**

(Kay-See) Loaded Dice. Dr.  
(Thau.) (Title not reported).

**Saturday, Oct. 4.**

(Amer.) Crooks and Credulous. Dr.  
(Mal.) (Title not reported).  
(Rel.) (Title not reported).

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# REVIEWS OF LICENSED FILMS

**Pathe Weekly, No. 48** (Patheplay, Sept. 8).—This release vividly illustrates some of the important events that occurred during the previous week, among them being the clearing of the New York, New Haven and Hartford Railroad tracks of the wreck of the Bar Harbor express, in which accident twenty-three people lost their lives; the unveiling of the statue of Thaddeus Kosciuszko, the Polish general who fought in our Revolution; a review of the West Point cadets; the Grand Prix auto race at Amiens, France, and its winner, Bolliot; Governor Lester, of Washington, and members of the Washington-Panama Exposition viewing the sights of San Francisco; and the steamer *Burgomaster* *Hockman* carrying a cargo of benzine, with a fire raging in her hold, being saved by the well-directed hose streams of the river boats at Brooklyn, N. Y.

**The Bride** (Kalem, Sept. 8).—John Dickson, a mayoralty candidate, discovers he has a rival for the hand of Dora Malcolm in Frank Stevens, a friend, and withdraws in the latter's favor. Dora, piqued by his action, accuses Stevens, Mayor, an unscrupulous politician, of having seduced her. Dickson, who is acting as best man, of being her husband and the father of her child. When an officer is called to eject her, she admits the accusation to be false, but claims that Dickson hired her to tell the lie. Dora believes Dickson to be innocent, Stevens does not, and their difference of opinion leads to the breaking of the engagement. Later the woman's child gets lost. Dora finds it, and returns it to her. In gratitude the woman lets the cat out of the bag, exonerating Dickson. Those who had turned against him, heretofore, elect him mayor. It is needless to say he marries the girl. A technically well constructed piece, marred only by a few Johnny-on-the-spot situations. The part of the woman, though only a minor part, stands out prominently, due to good acting of Helen Lindroth.

**A Modest Hero** (Biosograph, Sept. 8).—On house cleaning day, mother-in-law goes to visit friends, leaving instructions with daughter not to molest her friend son-in-law, but to put him to work. After the newweds have finished their peaches and cream, the young husband starts the house cleaning job. He lasts just one minute by the camera. The next, he is seen in an employment agency engaging a rough-looking man to do the rough work around the house. On his way the house cleaner stops at a saloon to get a drink. A crook overhears his remarks about getting the job, notes the address, and applies in the house cleaner's stead to the wife. She puts him to work. When her back is turned he steals the silver, and ties it in a bag. The now tipsy housecleaner arrives, and when informed that a man has already been engaged attacks the wife. The crook hears the struggle, drops his swag and comes to the woman's rescue. She calls the police. When they

arrive, the crook turns her assailant over to them, and modestly beats it—without the silver—leaving the audience under the impression that he is too nice a fellow to spend his time in a saloon. One might overlook this fault if he didn't attitudinize so much. Barring this, it is a well acted and well staged piece.

**The Strong Man's Burden** (Biosograph, Sept. 8).—The story exploits the actions of a man so weak as to steal his dying mother's wine, the medicinal stimulant that is prolonging her life, and then rob the house of her attending physician, while the latter is called away to attend an out-of-town patient. The burden of hiding this weakling's crime from his mother and from the law, falls upon his brother, a police officer. This character maintained successfully the scale of sympathetic balance; but his efforts were thrown away on such an unworthy brother. In like manner were the efforts of the actor who created the part thrown away on such lurid literature. They were worthy of a story of better caliber.

**The Price of Jealousy** (Patheplay, Sept. 8).—Bill Hart, a cowboy, lends Rose and Ida, sisters, some of his clothes, that they may in safety visit an Indian camp, where they intend to buy some trinkets. Bill accompanies them on the trip, and his attentions to Rose arouse Ida's jealousy. She informs the Indians that the disguised Rose is not a man, and, as a result, the red men abduct her. That night her conscience smites her, and she sets out in search of her sister, only to fall down a hillside and meet her fate. A well acted and well staged drama that led the audience on a false scent: it started out like a comedy and ended in a tragedy. Ida's stage fall down the hillside was a wonderful piece of acrobatics. One remembered that fall long after leaving the theater.

**Slander's Tongue** (Edison, Sept. 8).—Sue Grant is returning home after her visit to Uncle Joe. While waiting at the station for the train to arrive, she rescues the child of Mrs. Searle, a wealthy woman. In pulling the baby from under the wheels of the approaching locomotive, Sue ruins her calico dress. Mrs. Searle shows her gratitude by buying the poor girl a beautiful dress, hat, ladies' bag, and parasol. On her arrival, the village gossip, knowing her uncle could not afford to buy Sue such expensive finery, set their slanderous tongues wagging, and discredit her story of the rescue and its reward. Sue's sweetheart asks her to return the clothes and quiet Mrs. Grundy. Her refusal to do this arouses his anger, and brings about an estrangement. Pearsall, the village snort, drawing an erroneous conclusion as to Sue's character, invites her out in his automobile, drives to a wayside inn, orders wine, and attempts to kiss her. Up to this point it was a plausible story, and gave Rennie Larn, Mrs. Wallace Erskine, Herbert Prior, Elizabeth Miller, Arthur Hausman, and Barry O'Moore some good acting opportunities; but when all these people suddenly arrived at the inn, in Mrs.

Searle's car, to prevent Pearsall from kissing Sue—it was too improbable. Frank E. Woods wrote the story which was directed by Ashley Miller.

**In the Tolls** (Lubin, Sept. 8).—The author showed a good working knowledge of things rural, but erred in having the hero, after his two-year sojourn in the city, where, after a long, hard struggle, he had struck it rich enough to repay the villagers the money he had unintentionally swindled them out of, return to the village in a motorboat that insisted upon expelling him at a convenient spot for his waiting sweetheart to swim out to and save him from drowning. The hero had previously saved the heroine from a similar fate, but this is only incidental. The efforts of the actors, producer, and photographer were up to the high water mark, but they could not save the leaking story.

**Broncho Billy's Conscience** (Essanay, Sept. 8).—G. M. Anderson has scored with so many successes that we have naturally come to expect from him nothing short of "knockouts." In this instance, however, he wasted his "punch" on rather indifferent material.

**Blindfoot's Seventh Suicide** (Patheplay, Sept. 8).—Blindfoot, the darkey, is given to melancholia. His sweetheart, Mandy Brown, turns him down, and for the seventh time he determines to commit suicide. His friends are equally determined to cure him. So with costumes found in a trunk dropped by a traveling theatrical troupe, they dress as devils and persuade poor Blindfoot he is dead and gone to persuade the remorses of Mandy over his supposed demise recalls him to life, however, and they are united. A production that is made almost too elaborately to set the most out of it. The real darkey humor is smothered in the effects. It will gain considerable laughter, however, and win it deservedly. On the whole, it is a very fair offering. Acting and photography are very good, indeed.

**Playing With Fire** (Lubin, Sept. 8).—Dexter, a mining shark, visits a Western town and establishes a mining office. He makes friends with Jim, an honest ranch owner. Jim's sister, Nell, persuades Jim against his better judgment to accept Dexter's offer of \$1,000 for the use of his name as president of the company. Jim's cowboys invest their hard-earned savings in the company's stock on the strength of Jim's connection with it. Then Dexter skins out with the money, leaving a notice that the concern has failed. The cowboys pursue Jim for satisfaction. Nell, meanwhile, sees after Dexter, and catches him before he can make his train. She gets the money back, and returns in time to confront the cowboys and tell them that Jim really saved their money, but they didn't give him a chance to explain. A straight-forward drama that moves along with-out delay. A highly creditable portrayal of Jim is provided by Ray Gallagher. Dexter is adequately done by Hertram Bracken, while Nell is portrayed by Yolande Whitman with excellent results. Photography is good.

**Old Moddington's Daughters** (Vitagraph, Sept. 8).—Old Moddington is on his way Westward over the prairies to his ranch. His six young ladies accompany him, doing the work. They find Colonel Downing, of the reservation, hurt, wounded by an Indian, and that leads to their meeting with the soldier boys, from among whom each girl sets a sweetheart. Then, when they leave the fort and are attacked by Indians the first to their rescue are

their military sweethearts. It winds up in the old-fashioned way, with a dance. This play is of antique construction, but for all of that has some highly diverting and animated scenes. Also it is clean, and that is a distinct recommendation for a picture nowadays. Acting is good and photography fair. In the cast are M. Lohrer, George Stanley, and the Misses Gibson, Hall, Earl, Mace, Heronby, and Mann.

**The Rancher's Fallacy** (Relia, Sept. 8).—A rancher is much addicted to drink. A young man takes advantage of this to lure him away and persuade him to sign a deed of gift to him of all his property. His ranch foreman secures this deed by strategy, however, destroys it, saves his employer, and marries that gentleman's pretty daughter. A plot that is so much involved that it is almost impossible to follow. Acting is fair and photography is mediocre. It is unfair to pass on this picture until it is presented in better condition.


**A Light on Troubled Waters** (Edison, Sept. 8).—A mariner who loves the sea-captain's daughter of Captain Sawyer, presents her with a large lantern to burn in the window as his ship comes by, but finding she will not burn it and that she loves another sailor, plans to put out the light in the lantern as his ship goes by. The girl learns of the plot, however, and when the beacon is extinguished, uses the lantern to warn of her lover. She saves him just in time, and the sailor man is reconciled and punished. This picture is by no means up to Edison standards. The effect of the ship nearing the rocks is by no means convincing, and the acting in many cases of surprisingly poor quality. Mary Fuller as the sea-captain's daughter is very good.

**Man of the Woods** (Relia, Sept. 8).—Don loves his mother dearly. He believes his father dead. In reality, his father deserted his mother for another woman. He is now repentant and seeking his wife. Don also loves Nan of the woods, a young daughter of a neighbor, who loves the great outdoors. Don is saved from tumbling bricks by his father, who is, of course, unknown to him. He brings him home. The couple are reconciled. Don, seeing him with his mother in his arms, is about to shoot him, when he leaves the house, but is prevented by Nan. He learns the truth, marries Nan, and all is well. A much disjointed story, the odd nature of the title-role having little connection with things in hand. There is some further discursive complication wherein Nan's father proposes to Don's mother, and is rejected, but it only serves to obscure matters. Still the story is reasonably intelligible, and sustains the interest fairly well. It proves an offering of average quality. Acting and photography are reasonably good. In the cast are Hobart Bosworth, Francis Newberg, Roy Watson, and Ethel Davis.

**Pathe Weekly, No. 47** (Patheplay, Sept. 4).—Prominent people who figure in the daily prints are the chief feature of this edition. Governor Clark, of Iowa, and Governor Dummer of Illinois, are shown at the opening of the new Keokuk, Iowa, \$27,000,000 dam; the arrest of Miss Sylvia Pankhurst in London after causing a riot among militants; Benjamin F. Throon training his two \$20,000 dogs in Van Cortlandt Park, N. Y., for police service; George A. Dion making a phenomenal triple parachute drop; Harry K. Thaw, his sister, Mrs. George Lauder Carnegie, and ex-District Attorney J.

# VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week



"UNDER THE DAISIES"

**"DADDY'S SOLDIER BOY"**—Story of the War  
His father is a soldier but lacks moral courage. The little fellow doesn't know this and dies as a soldier should and as he believes his father would. Monday, Sept. 23

**"EXTREMITIES"**  
**"SCENES IN SINGAPORE"** } Comedy and Topical Tuesday, Sept. 23

1. All in the hands and feet, but they tell the story and hand out the fun step by step. 2. Some very strange and curious scenes in India.

**"THE OTHER WOMAN"**—Drama  
What might have been a social tragedy is averted by the other woman, who happens to be true to herself and a credit to her sex. Wednesday, Sept. 24

**"THE RACE"**—Drama  
It is run against the plot of a wicked conspirator. He is defeated by the woman he covets. She jumps in the automobile and brings victory to her lover. Thursday, Sept. 25

**"BUNNY FOR THE CAUSE"**—Comedy  
He refuses to support the suffragettes until he gets a glimpse of them. They are irresistibly pretty and he is their most enthusiastic champion. Friday, Sept. 26

**"UNDER THE DAISIES"**—Drama—Special Feature in 2 Parts. Sat., Sept. 27  
Deceived and heartbroken, a pretty country girl dies amid the daisies she so dearly loved. Her deceiver is reminded of his villainy by its enactment on the stage. His self-condemnation prompts him to meet its verdict in death.

**SIX A WEEK**

**"WHEN THE WEST WAS YOUNG"**—Western Monday, September 28  
**"WHICHY"**—Comedy Tuesday, September 29  
**"SALVATION SAL"**—Drama Wednesday, October 1  
**"THE AUTOCRAT OF FLAPJACK JUNCTION"**—Comedy Thursday, October 2  
**"THE TREASURE OF DESERT ISLE"**—Comedy-Drama Friday, October 3  
**"THE MYSTERY OF THE SILVER SKULL"** Saturday, October 4  
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one leaving the court room at Sherbrooke, Quebec, and Evelyn Nesbitt Thaw leaving her hotel for Hammerstein's Theater, at which she is playing. The recent strike at Johannesburg, South Africa, is also pictured, followed by the dedication of the birthplace of Daniel Webster, the annual baby parade at Asbury Park, N. J.; a horse show at West Bank, N. J., and a New York-Cincinnati baseball game.

**With the Natives of New Zealand** (Pathéplay, Sept. 4).—That interest in moving pictures has spread to far off New Zealand is evidenced by an old native's desire to have himself and his daughter appear in a little character study for the education of civilization. (Other items of interest that the film offers are a strenuous Maori war dance, native women dancing the poi, the national method of greeting by rubbing noses, a girl decked out in a kiwi bird costume, some wonderfully expert boy swimmers, and some children at play, showing juvenile games to be the same the world over.)

**A Day at Singapore** (Mellor, Sept. 4).—A film that proves the capital of the Malay Peninsula to be one of the most interesting cities in the Orient. It shows its quaint streets alive with natives pulling rickshaws, its wood-bored quays, chief public buildings, a Malay football game, a poor man's funeral, a rich man's wedding procession, and some remarkable diving from canoes, for coins thrown by steamer passengers.

**The Hand of Destiny** (Kalem, Sept. 8).—A discharged railroad employee, unable to secure another position, falls in with a gang leader and is persuaded, during his extremity, to participate in the robbery of a train that carries a shipment of \$50,000. While waiting for No. 7, which, unknown to him, carries aboard his little girl, the robbers play cards. A quarrel results, and one of them is stabbed by the leader. The ex-railroad employee has been selected to set off the dynamite that is to wreck the train. As No. 7 heaves in sight, he refuses to commit the crime. The leader attempts to compel him at the mouth of a revolver. In the struggle that follows the train dashes by in safety. The hand that wrote "The Hand of Destiny" will never sway the moving picture world, unless it points its pen higher than impossible melodrama, that only succeeds in making good acting and photography seem forced and stagy in its portrayal.

**Mike, the Timid Cop** (Kalem, Sept. 8).—A tramp blows in his last dollar at a "hot dog" wagon for a sandwich. The bill blows out of the open door into the street, where it is chased by a score of people into the most inconceivable places about New York. An ill-wind that blows from Coney Island and into the lap of a millionaire, who, before the vulgar mob, can cop the now tainted coin, blows it up in smoke lighting his cigar. The stretch of the imagination in following the picture is only exceeded by one's optical endurance.

**Which Way Did He Go?** (Vitascope, Aug. 27).—A girl is being wooed by two suitors. Her choice is opposed to that of her mother's selection. The father sympathizes with the daughter, but, being hesitated, fears to openly declare his leaning. Moved by the girl's tears, he suggests and aids her to elope with her sweetheart. The elopement scene, which follows, furnishes John Bunny an excellent medium for comedy, and—Bunny is there. Flora Finch, from a window, pokes the fun along with a broom. The rejected suitor, the buildings, at the foot of the ladder, do the rest.

**The Captivating Widow** (Kalem, Aug. 20).—Two scorned suitors scheme to win a widow's favor by working on her sympathy and vanity. They concoct a fake attempt at suicide by drowning. The lady's despairing favorite gallant appears on the bank of the river and wades into it. The stream is only knee deep. So is the story; but it flows along as merrily as a brook. (If you are over your head in interest, Ruth Roland plays the widow, and others in the cast are John E. Brennan, Dick Osburn, and Harry De Roy.)

**The Road to Mores** (Pathéplay, Aug. 20).—This offers a feat of engineering skill—a railway train hugging the steep mountain sides as it winds its perilous way to the summit—that is nothing short of marvelous.

**A Day With a Hindoo Family** (Pathéplay, Aug. 20).—An interesting study of the lowest caste inhabitants of the most interesting country of the Orient, India. The vivid pictures show the Hindoos, in their native colors, performing their daily pursuits and making a humdrum existence appear picturesque. The woman feeding her pickaninny proves the motherly instinct, regardless of climate, custom, or pigment, to be universal.

**Mike, the Timid Cop** (Kalem, Aug. 20).—When Mike, the iceman, proposes to Nora, the cook, she tells him the only man that she can see must sport brass buttons and billy. So Mike joins the force, and sets out to arrest a burglar, for whose capture there is a large reward offered. It happens that while Mike is running away from a butcher, armed with a cleaver, chasing an escaped hen, Nora is racing after slippery Pete, who has attempted to burglarize her premises. The fat and timid cop and the lean and frightened crook collide. The burglar falls undermost. Before he can extricate himself, the butcher and the cook pounce upon him, and a passing policeman allies the handcuffs on him. Of course, Mike captures both rascals—\$1,000 and Nora. It is an excellent farce, finely acted by John E. Brennan and Ruth Roland in the principal roles.

**The Valley of the Bourne, France** (Pathéplay, Aug. 20).—The picture shows this turbulent tributary cascading through mountain and valley as it seeks its outlet into the sea. At this point interest centers in the curious suspended houses that flank both sides of the river, making it an ideal and alluring vacation spot.

**The Blind Girl of Castle Guille** (Pathéplay, Aug. 20).—A remarkably fine picture of Longfellow's poem, of the same title that stirs one's imagination of the quaint old Puritan days and ways. It takes you back two centuries. The reflection of the two girls, as seen in the well by Baptiste, the pious lover, is one of the best bits of trick photography offered in many a day. The acting of all the characters was on a par with the rest of the production, excellent.

**The Adopted Brother** (Biograph, Aug. 20).—Kimer Booth and other Biograph players contribute their best to give the piece a ring of realism and truth; but it is beyond actors' gifts themselves fairly well with their story dramatic material. The author, like the author in the piece, who needed encouragement, should take a fresh and better start on his next literary attempt.

**Amateur Club Fellows** (Biograph, Sept. 1).—Reggy, a lady killer, arouses the jealousy of his fellow clubmen. In revenge, they plan his amatory Waterloo. One of their number impersonates a girl, sends Reggy a mash note making an appointment at which the clubmen



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# KINEMACOLOR PICTURES

are to witness his humiliation. Reggy is tipped off by a friend and starts a counterplot. The accidental appearance of a disinterested girl at the rendezvous causes both plot and counterplot to miscarry—creating the only situation in the farce that arouses more than lukewarm fun.

**Edwin's Badge of Honor** (Biograph, Sept. 1).—A convict growing weary of breaking rock has his eye upon lighter penitentiary tasks. To be set free, Edwin would first have to win a badge of honor. Following a dynamite explosion, he is forced to make a break for liberty by a pugnacious little fellow stripe-wearer. They hide in a cornfield, don the rags of a pair of scarecrows to assume their attitude, and temporarily outwit two guards that pursue them. Later, the tough convict hides in a drygoods box and compels his timid companion in crime to nail down the lid. Realizing there is little hope of effecting his own escape, Ed lifts the box on a wheelbarrow and pushes it to the penitentiary. There, when its contents are noted, the guards pin the coveted medal on the crafty crook. Thrilling and revealing in suspense, the piece has been well set. The careful evidence, excellent photography. The rescue scene is well managed, while the scarecrow scene is overdone by ally arming.

**Across the Chasm** (Pathéplay, Sept. 10).—Dan Crockett teaches an Indian how to throw a lariat. But refuses to give him any "fire water." The redskin revenges himself by stealing the Crockett baby. In the pursuit that follows, the Indian, arriving at a wide canyon, is forced to cross it to avoid capture. He ties the baby to his back, passes a boulder on the opposite bank, and hand over hand, crosses the chasm. When Crockett and the pursuing party arrive and attempt to shoot him, he uses the child as a shield, cuts the rope, and is about to escape, when Snowbird, his sweetheart, appears, and attempts to wrest the baby from him. In the ensuing struggle both fall over the cliffs. The buck is drowned, but the Indian girl is saved by Crockett's party who pull her up the sides of the canyon with her lover's discarded lariat. Vivid and picturesque settings that invite the eye, the stirring action commands your attention. The Indian character acting leaves room for improvement.

**The Tiger** (Vitascope, Sept. 11).—Director Frederic Thompson, of the Vitascope Company, knows very well how to use the wild beast at his disposal to gain sensational effects. This film is sensational in the extreme, for much of it is given the semblance of reality. The tiger is made the instrument of vengeance in a story based on the hatred of a father for the man who ruined his daughter's life. Barton, the father, visits the Hippodrome, where in the person of Gamo, the animal trainer, he discovers the man he seeks to kill. At this performance the tiger attacks Gamo, who loses his nerve and refuses to enter the cage again. Barton buys the beast, persuades Gamo to come to his home, and at an appropriate moment releases the tiger on his prey. The animal trainer is killed, and Barton, whose purpose has been accomplished, dies in a frenzy of exultation. The many difficult scenes in this film have been handled with much skill and they are acted with real power. Charles Kent has few equals in a role of the type of Barton, but due to his performance is, we think it might have been better by a little less violent methods.

**The Accidental Shot** (Pathéplay, Sept. 11).—Good melodramatic development, combined with quick action, appropriate settings, and the most past efficient acting, make this an acceptable photoplay. The cast was well chosen, with the exception of the actress in the role of the old woman, who, in spite of make-up, appears too young for the character. The girl, who evidently is intended to be the daughter of this old woman, is forced to sell whiskey illegally to Indians. Crandall, her lover, gets into a rum-puss with cowboys and his life is saved only through the girl's intervention. He finds work on a ranch in the next county. Meanwhile a revenue officer has been sent to unearth the "moonshiners" responsible for the Indians' supply of liquor. In a struggle with the old woman and her daughter he is shot, but Crandall appears in time to shoulder responsibility. The revenue officer recovers, the shot is acknowledged to have been accidental, and Crandall is free to marry the girl.

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### EVOLUTION OF THE MOTION PICTURE

(Continued from page 30.)

wonderfully done. We will have stereoscopic pictures, so real in appearance of depth that they will not seem like a picture.

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It was at this point in my interview that Mr. Howe, who had previously introduced his general manager, S. M. Walkinshaw, said: "Much of the success of my business is due to this able lieutenant, who joined me in the early days of my exhibition." In recognition of his exceptional ability Mr. Howe appointed him as his general manager years ago. Mr. Walkinshaw filled this position so successfully that he finally made him his partner. Although Mr. Howe is the pioneer and founder of the exhibitions which have attained such great vogue, he attributes much praise to Mr. Walkinshaw's untiring zeal, ability and accurate judgment in maintaining his high standards.

Aside from making four and five trips abroad each year in order to keep "up-to-the-minute" in the progress and activities of the moving picture industry in foreign fields, Mr. Walkinshaw directs a staff of camera men who are engaged in taking pictures exclusively for Mr. Howe's exhibition, and he also superintends the work of the artists in Mr. Howe's studios, who for the past few years have been producing the clever animated cartoons or "trick pictures" which form such a pleasing and distinctive feature of the Howe programme.

For twenty-three years Mr. Howe has been before the public. He began touring with the earliest phonograph through the East on March 10, 1890, and six years later became impressed with the future of the motion picture. When he first entered the field, the films on the market were of the Edison and Lumiere make. They averaged fifty feet and were mostly primitive travel pictures—such as sea scenes and glimpses of foreign streets. There were no industrial pictures in the early days. "When we secured our first 150-foot picture," laughed Mr. Howe, "we were worried to decide where to place it upon our programme."

Mr. Howe's labors have brought a substantial reward. He owns a beautiful home, its style an adaptation of the Spanish Renaissance, overlooking the picturesque winding Susquehanna River at Wilkes-Barre, Pa. He takes an active interest in the life of the Pennsylvania city, and only recently he was given a loving cup by the grateful Chamber of Commerce for his seal in mak-

ing a success of the city's industrial exposition.

"We have found the pictures which are rejected by the five-cent house manager to be our most precious feature," continued Mr. Howe. "Believing that the public wants only drama or melodrama, they reject the scenic and educational films. We carefully examine every film selected and trim out everything which might possibly be offensive. We devote months to choosing and balancing a programme so that the exhibition as a whole becomes a page in the spectator's book of life."

Mr. Howe mentioned the cheaper grade of photoplay. "The flaming story of revenge, love, and war," he declared, "like the old dime novel, is only transitory and will not permanently satisfy. The producers and managers will, in time, find this out and the future will see subjects reproduced that, for quality, coloring, and staging, are undreamed of at the present time."

"It has often been said that the public does not want educational pictures. Exhibitors ignore them, thinking they will not appeal to audiences. Yet, strange to say, my business was founded and is dependent upon educational films. They are the very things that made my success."

Mr. Howe is certain that the increasing number of picture theaters cannot affect a worthily conducted traveling organization. "Anything that is good cannot be put out of business," he said. "Success awaits alert, progressive men in the exhibition field capable of readjusting themselves to conditions."

"We believe the appeal to the ear is just as vital to the success of a picture as the artistic worth of good photography. To get the best results from moving pictures the natural sounds must accompany them—sounds produced by human voices and mechanical effects worked in unison from behind the screen. When I see a picture it is as if I hear all the accompanying sounds. But when I show that film to others, it is necessary to provide the accompanying sounds or it will be 'dead.' When we show a film of the oyster industry and oysters are dumped from a basket, we have the necessary sound realism. There is no imitation of an oyster shell like an oyster shell, and so we carry our own shells. When we present a picture of the inauguration parade we have the necessary number of people to produce the realistic cheers and applause, which are carefully graded to synchronize with the approaching pictured pageant. I recall a vivid film of two thirteen-inch battleship guns in action. With the crash of the discharge we also had the flash behind the screen. It was so realistic that the audience dodged down in the theater chairs as the guns swung around. With our railroad pictures the sound effects are so real that spectators lurch in their seats as if in a railway coach. In comedies, we have the aid of clever imitators."

Discussing the subject of incidental entertainment with pictures, Mr. Howe said:

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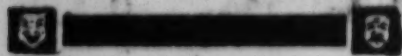
"No exhibition," said Mr. Howe, in concluding, "can fulfill its highest destiny without the showman working incessantly and tirelessly to improving it, and by confining his efforts strictly to subjects that will really broaden the mental vision of his patrons, never using films that border on the vulgar or inaeesthetic, but only those which, without exception, are artistic, scientific, and humanizing. This is no insignificant task. It implies the most careful judgment in selection of subject matter, but also

in technique of presentation. Genius, as Goethe defined it, is nothing more than an infinite capacity for work. That should apply particularly to the presentation of pictures—incessant and painstaking attention to every detail. The more the exhibitor does so, the quicker the public will appreciate his efforts and the greater will be his measure of reward. So the secret of success is, after all, no secret at all. It is the same age-old law that governs it in any other realm of human achievement—honest effort mixed with sound judgment, wide technical knowledge and keen analysis of what you are going to show—and why and how. If the showman does this, he need no longer concern himself with the box-office."

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## LICENSED FILMS



**The Ghost of Granleigh** (Edison, Aug. 30).—John Newcombe, a scientist, becomes so absorbed in his chemistry experiments as to neglect his wife. A young man named Arnold pays her sub rosa attentions and prevails upon her to elope with him. The ghost of Granleigh, a monk, who 400 years ago caused a woman's soul to be lost, and is now, in atonement, seeking to save a soul, appears before Amy Newcombe and her lover, and tries to influence them, by visions of his own mistake, not to take the forbidden course. It is of no avail for the neglected wife, has decided to leave with Arnold. Having in vain pointed out to Newcombe the folly of his conduct in entering the laboratory to his wife, the apparition, on the night of the elopement, causes a crucible to explode, injuring the scientist. The wife hears the report, returns to her husband, nurses him back to health, and succeeds in turning his mind from his chemical to her. Granleigh's visions of his unfortunate romance are the only dramatic incidents pictured that leave opportunities for acting. The rest is mere attitudinizing. John Purdon, Laura Sawyer, and Charles Orie divided the dramatic honors of the play.

**Pathé's Weekly** (Pathé, Sept. 11).—This issue is particularly notable in that it contains pictures of Mayor Gaynor taken a few days before his death. He is shown accepting the nomination on the steps of the City Hall, other subjects being Lord Milsome at West Point, King Victor Emmanuel at Rome, Italy; orphan children attending a Wild West show at San Francisco, and Commander Perry's flagship Niagara at Buffalo after a tour of the lake cities.

**House of the Hills** (Kodak, Sept. 11).—A Western love story in which the girl in question turns from her cowboy admirer in favor of a new arrival, presumably from the East. The picture might have been made more convincing by a clearer interpretation of the young woman's feelings. She reluctantly accepts an engagement ring from the cowboy immediately before the other man makes his footing and rolls down a hillside. Lord Milsome, around the girl's sympathy and promptly the cowboy becomes jealous. He drinks much whisky and threatens to take the life of his rival. There is a chase on horseback—first the threatened man, then the cowboy, then the girl. She arrives in time to prevent bloodshed and argues the cowboy into allowing her to accept his rival. There the story ends. It has good points in production and acting.

**Fortune's Turn** (Vitascope, Sept. 10).—Tom Werman, having recourse to burglary in order to provide food for his old father, is shot in the hip by a policeman. The wounded burglar is aided in making his getaway by the cunning breaking out of fire. At the risk of his life he saves a child, from the smoke and flames, only to fall fainting into the officer's arms at the same time the fireman's ladder. The child's mother, however, visiting him at the hospital, where he is held under the surveillance of his captors, falls in love with him. He informs her that when he recovers he only leaves the hospital for the jail. The police, noting the extenuating circumstances of the case, pardon him. Picture: Father and son, widow and baby.

**Mr. Treaster's Dream** (Edison, Sept. 10).—Offers excellent photographic views of Mr. Treaster treating a boy and girl to the exciting delights of Luna and Steeplechase parks. It is all as natural as if you were with them yourself. (Ed. Mr. Treaster, while shooting the children, fell over the last. Fortunately he (Charles Hine) is saved—for other good pictures.

**The Desperate Condition of Mr. Bowers** (Edison, Sept. 10).—Jim Bowers, a no-nonsense, and became a victim of the latest medicine. The malady baffled the local physicians. They suggested to their patient that he send for the famous Dr. Dumbell. Bowers did so, but while awaiting his arrival strolled down to the beach. Feeling tired he sat down on a rock, and soon fell asleep. He dreams that old Doc Dumbell called, diagnosed his case as chronic laxity, and took him to his sanatorium to effect a cure. What they did to Bowers at the sanatorium was enough to kill him. The shock of all he suffered caused him to fall into the water. When he arrives home he complains of being hungry as a bear. Mrs. Bowers, instead of the medicine bottle, deals out the delicatessen to him with a loving hand. This forces domestic misery, naturally scores the moment the victim enters the sanatorium. The laugh-creating scenes, though a trifle overdone, ring true. It is adequately staged. Herbert Prior as Bowers has a sure fire past. He is supported by a company that certainly enjoyed their work.

**An Exclusive Pattern** (Lubin, Sept. 12).—Tom buys a white vest with fancy black trimmings. The haberdasher tells him it is an exclusive pattern. He wears it that night at dinner, and sniffs soap on it. The next day while he is at his office his wife washes the vest, and hangs it out on the clothes-line to dry. A tramp steals it. The wife phones her husband of the theft, then informs headquarters. The husband, hurrying home, sees a girl with a similar vest. He claims it as his property, and receives a slap in the face. He meets a pugilist with a vest of this exclusive pattern, and, upon demanding it as his own, receives a blow on the jaw. His wife, coming to meet him at his office, sees a man wearing a vest identically like her husband's. Upon asking the man to remove it, he considers her a lunatic. The husband finally meets the tramp who stole his vest. He makes him take it off, puts it on, and is arrested by the police for its theft. At the police station there are some lurid explanations. The frate vest wearers repair to the haberdasher's shop and—bus. of putting him out of business. A clever idea that will wear well and long. Tom Burns and Moe Hotels, like the vest, show up well. A still reel.

**Tahiti, the Picturesque** (Pathé, Sept. 13).—Displays the natural beauties of one of the most interesting islands of the South Sea. The film comprises Peete, a crater that has been turned into a lake; a native country road; the market place at five in the morning; the islanders' observance of the native table etiquette, and their method of seasoning by dipping their food into coconuts; a view of the towering mountain peaks beginning in the town; the Fall of Fautau, a ribbon of water dropping 650 feet; the old fort where the French settlers made their last stand against the natives; and some wonderful exhibitions of fish swimming while treading water.

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# REVIEWS OF LICENSED FILMS

**Father's Weekly, No. 46** (Pathéplay, Sept. 1).—Another issue in which athletics carry off the photographic palm. Mrs. Lillian Howard is seen winning the women's life savers race at Brighton Beach, N. Y. The 34-cylinder motor boat, *Disturber III*, skims to victory at Detroit, Mich. The champion lady diver of France is seen making a phenomenal plunge at St. Denis. A bloodless bull fight is shown at Denver, Colo. The annual three-mile Roosevelt Race is decided at Paris. The Car is seen reviewing his troops at Tarsakul-Sela during the recent jubilee. Secretary of the Interior, Franklin K. Lane, while on a tour of inspection, engages in a snowballing contest on Mt. Tacoma, Wash. Governor Major, of Missouri, shows Governor Hodges, of Kansas, how to use a shovel during Road Day celebration.

**His Last Crooked Deal** (Essanay, Aug. 30).—Walt Dawson, a gambler, has promised his young wife to stop playing cards. He seeks employment at various trades, but his reputation and soft hands being against him, fails in his efforts. His savings are eaten up by his inability to get work, and he goes the way of the pawnshop with his jewelry. Poverty and overwork cause his wife to fall ill. To get food and medicine, she gives Dawson her ring to pawn. On his way from the pawnshop he enters his old haunt, the gambling den, and takes a long chance by dealing a queen from the bottom of the deck in a poker game to win a big pot. It means being crooked or letting his wife die. He gets away with the trick, but after leaving the place, a bystander "peaches" on him, and he is followed by the angry gamblers to his shanty. Mysterious intent gives way to sympathy when they see his sick wife. They understand at a glance, and forgive the deal he handed them. A pathos-grimacing little drama that never draws in interest. The "crooked deal" is done so cleverly it seems in effectiveness.

**A Westerner's Devotion** (Essanay, Aug. 30).—Broncho Billy (G. M. Anderson) becomes engaged to Evelyn Hicks. Billy's friend, Sheriff Hardley, gets kicked by a mule and suffers a fractured ankle, incapacitating him in the performance of his duty as an officer. Hearing of the sheriff's mishap, a band of horse thieves become operative. Hardley, unable to leave his couch, swears Billy in as a sheriff and authorizes him to capture the rascals. Billy, understanding the commission, only to learn that his fiancée's brother is one of the thieves. Struggling between love and duty, the impromptu sheriff attempts to arrest the erring brother, but his devoted sister aids him to escape, throws Billy off the scent, and, as the latter thinks he has stalked his quarry, finds his prisoner to be his man-attired Evelyn. The big scene in the father's store, intending to create suspense, is too obvious; otherwise the piece is well presented.

**A Railroad Conspiracy** (Kalem, Aug. 30).—Joram, a railroad engineer, is discharged by the yardmaster for drinking. Having saved no money, and being unable to secure another job, he and his wife are dispossessed and have to accept a poor neighbor's hospitality in his extremity. A band of railroad thieves offer him a large sum of money if he will pull a certain freight car containing a consignment of silk out of the yards. He consents; couples an engine to the freight and proceeds to take it out of the city limits. Joram's wife, having opposed his participation in the affair, and having been bound and gagged by the yeomen, escapes and informs the telegraph operator of the robbery. He wires on ahead and the stolen freight is purposely derailed. The railway detectives catch the thieves, and in the fight that follows Joram is killed. A wonderful bit of screen realism, with fighting galore. Good acting is lost in the violent scenes. James B. Ross, as Joram, gave a very impressive performance.

**The Kidnapping of Helen** (Vitagraph, Sept. 3).—No one will question the intensity of this tragic story written by Leah Baird; nor will its thrill pass unnoticed. Again it is shown how a skilled director and players may give life to a situation that has been frequently used. A man falls in love with a simple country girl; then returns to the city and is enamored of a beautiful adventuress. She really loves him, it seems, and drinks poison when he insists on going back to the country girl. The man and woman die together; for, in giving him a farewell kiss, she transfers enough of the poison to his lips to cause death. This is the story in substance; but a telling of the plot can give no idea of the power of the scenes as played by James Talmadge and Harry Northrup. Miss Talmadge, in particular, is remarkably successful in suggesting a scheming woman of voluptuous charm. She makes the audience feel her fascination, and in doing so adds plausibility to the actions of the man. Julia Swayne Gordon has the less trying role of the country sweetheart. This is not a pleasant picture, but may even be criticized on moral grounds; but artistically it is far above the average.

**The Girl, the Clown, and the Donkey** (Vitagraph, Sept. 3).—The distinct appeal of this little story of circus life, written by Walter Taylor, and directed by Charles M. May, is solely due to the sympathy aroused for the circus clown played by Edward Boudien. It is a well presented tale, running something over 700 feet, that leaves a pleasant impression. Jerry, the clown, has just two friends in the circus troupe, Margarita, the pretty acrobatic, and "Dynamite," his pet mule. He is made miserable by the ill-treatment of his fellows—that is, until he receives a dispatch announcing his inheritance of a fortune. The good news makes Jerry a great favorite with the circus people, but a subsequent dispatch places the fortune at \$34. Again the clown is a mark for ridicule, but Margarita remains loyal, and when it is learned that the telegram should have read \$34,000, the clown and the rider prepare to marry. The transitions from dithyrambic to tragedy and back again are a bit sudden, but altogether it is a carefully arranged story. Edna Flugrath makes a very charming circus rider.

**A Series of Tailulah Falls, Ga.** (Edison, Sept. 3).—A beautiful scenic subject photographed by the Edison camera man during the recent visit of a company to Georgia. This series of falls supplies some of the most picturesque scenery in the Southern States. On the reel with *The Girl, the Clown, and the Donkey*.

**Mr. Dippy Dipped** (Essanay, Sept. 3).—Seen on a crowded bathing beach are a big asset to this film the story of which is somewhat confused. It is comedy dependent upon the behavior of the moment, rather than the development of an idea. We rather that a girl is in love with the handsome life-saver at the beach, and that her father, somewhat of a miser himself, objects. Complications develop to the

point where Mr. Dippy is out in a canoe with a young woman he admires. She is in league with the lovers, and expects the canoe that the life-saver and the daughter may catch Mr. Dippy at a disadvantage. They do, and continue ducking him until he withdraws objection to the match. Most of the laughs are found in the final scenes of the film; but it is made entertaining throughout by a cast including Dolores Costello, Ruth Hennessy, Charles Stein and Billy Mason.

**The Way of Life** (Selig, Sept. 3).—Evidently this film was handicapped, at the start, by a title and an unusual scenario; for, despite the title, the picture at no time suggests "the way of life." A young artist leaves his sweetheart to seek inspiration for a painting in the wilderness. He finds a girl living by herself in a cabin because at home she was forced to become a household drudge. Of course, they fall in love, and the artist paints a remarkable picture, which he carries back to New York to sell. His city sweetheart, in a jealous rage, slanders the canvas and takes the credit on him, that if he marries her he won't have to paint pictures. He forgets about the ruined painting and marries the girl because she is wealthy. The acting of Palmer Bowman, Harry Lonsdale, Harriet Notter and Margaret Frossing is adequate; but good performances are not essential to give life to the story.

**The Otter** (Pathéplay, Sept. 3).—This colored film shows the characteristics and familiar habits of this animal in an interesting manner. Food, method of catching prey, and eventual capture by its own enemy, the trapper, are given well. Unfortunately, occasional denunciations in the film obscure details. On the same reel with *In the Abruzzi*.

**In the Abruzzi** (Pathéplay, Sept. 3).—Scenes in this section of Italy are given in color. It provides a miscellany of ideas on the place, but scarcely a comprehensive presentation of the subject. Solimano, workers in pascamenterie, Scanno, types and costumes, Castellamare on the Adriatic, Popoli, the source of the River Pescara, Pescara, Capotocci, and some original scenes in hairdressing from the bulk of the matters projected on the screen. The parts are interesting, despite their lack of co-relation. A split with *The Otter*.

**The Baby Elephant** (Vitagraph, Sept. 3).—The familiar tricks of a trained elephant are here presented with poor lighting under the "big top." It is a fair offering of its kind, but is, nevertheless, scarcely adequate in view of the available opportunities for betterment. A half-reel subject with *The Pickwick Papers*.

**The Pickwick Papers—The Adventure of the Shooting Party** (Vitagraph, Sept. 3).—This is a capital presentation of Chapter Nineteen of Charles Dickens's famous book. The scenes, taken in the actual locality of the story, are excellently done. Mr. Winkler's unexpected success in a hazing partridge, and the consequences of Mr. Pickwick's overindulgence in cold punch are shown in detail. John Bunny makes a good Pickwick. In his support are H. P. Owen as Sam Weller, Fred Forsyth as Winkle, and James Pryor as Tupman. On the same reel with *The Baby Elephant*.

**Geoffrey's Predicament** (Kalem, Sept. 3).—Geoffrey is a valet, who has a master with a gouty foot. The physician has ordered that this foot be kept elevated, so one night when Geoffrey has an appointment with his girl, he is compelled to sit by his master's bedside and hold the foot in air. When the invalid goes to sleep, Geoffrey suspends the foot from the ceiling with a piece of picture wire, and goes out to keep his appointment. A burglar comes in, and robs the helpless master, and, although the miscreant is caught, the master is pretty well shaken up, and takes out his wrath on the returning valet. A comedy done with spirit by Harry de Roy as the valet, and John E. Brennan as the master. A half-reel subject.

**Children of the Tenements** (Kalem, Sept. 3).—This is a record of evidence of the fact that over 35,000 tenement children in New York are compelled to play in the streets, and that that fact is responsible for the many perverted habits they grow into. It is given in clear, concise, and interesting manner. On the same reel with *Geoffrey's Predicament*.

**In the Southland** (Lubin, Sept. 3).—A sick, poor man is ordered South by a doctor, so sells out his little business and goes there with his sister. He secures money with which to complete the purchase of their farm from Bradley, a villainous fellow who admires the sister in a bad sense. The hired man, meanwhile, proves acceptable in the sister's eyes, and is told he may marry her after the sold crops have paid off the mortgage. The crops turn out well, and the necessary money is secured. But Bradley, realizing he will lose his hold on the farm if the mortgage is paid, has a henchman steal the money. This henchman hides it behind an old stump, quarrels with some of his fellows over cards, and in a dying confession, accuses Bradley, and tells where the money is. The hired man gets the money from behind the stump at risk of his life, for they are just blasting all stumps out of the field, and all end happily. An uninspired piece of work, clumsily melodramatic, but rewarding virtue and punishing villainy according to popular demands. There is enough legitimate animation in it to insure its success. Acting in the hands of Earl Metcalfe, Ernestine Morley, Edwin Carewa, and George Nichols, is quite satisfactory.

**Hard Luck Bill** (Essanay, Sept. 4).—A farce that loses favor in the telling, and to which only the camera can do justice. The acting, rather the producer, and the actors have combined in making it one of the hits of the week. For a picture follower to miss it is hard luck.

**The Clown and the Prima Donna** (Vitagraph, Aug. 29).—W. A. Tremayne is the author of this highly original comedy, and among the strolling players in Italy. It is melodrama pure and simple, and as such is moderately effective, owing to the careful production of the Vitagraph Company under the direction of Wilfrid North. In the role of Toto, the clown, Maurice Costello has been wonderfully successful, which he handles with his customary skill. Robert Gafford, Ned Finlay, and Carlotta de Pollice are others who score in the production.

**A Woman in the Ultimate** (Mierosa, Sept. 4).—Verda, an unwilling girl, does fall in love with wealthy victim, who, under the leadership of a gang of "badgers," and at the psychological moment quivers the game and saves the object of her affection for herself. Verda is too good to be true. Diffs for the story and its photographic unfolding, otherwise the "badger" game would be sold a daily romantic page on the police blotter.

## FIVE-A-WEEK ESSANAY

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RELEASED SEPTEMBER 26th!

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### "A RAY OF GOD'S SUNSHINE"

A beautiful dramatic offering featuring Ruth Stonehouse, E. H. Calvert and Thomas Commerford.

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### "A SUCCESSFUL FAILURE"

A comedy of shirks with "Smiling Billy" Mason, Wallace Berry and Dolores Costello.

Released Thursday, October 2nd

### "THE BELLE OF SISKIYOU"

An exciting Western drama featuring Marguerite Clayton.

Released Saturday, October 4th

### "THE STRUGGLE"

A drama that photoplay fans will struggle to see, featuring C. M. Anderson.

Coming Friday, October 3rd

Coming Friday, October 3rd

### "TONY THE FIDDLER"

(IN TWO PARTS)

A melodramatic tale of the Canadian border in which Tony, the Fiddler, outwits the desperado "BIG BILL." Interesting and exciting situations throughout the entire two thousand feet. A feature that will put your theatre on the map. Don't delay, book today. *Heralds and Posters now ready.*

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"THE SPECIAL OFFICER" Two Reel Thursday, Oct. 2  
A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer.

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Excellent dramatic story of the Northwest lumber region.

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Powerful melodrama with a beautiful and pathetic finish.

### Five Releases Each Week

"SELF CONVICTED" 2000 feet Thursday, Sept. 25  
A great detective story with reformation rewarded.

"WINNING HIS WIFE" 1000 feet Friday, Sept. 26  
A very pretty domestic story which ends in Poetry.

"THE GREAT DISCOVERY" 1000 feet Saturday, Sept. 27  
A scientific enthusiast loses his great discovery, but regains his wife and child.

"THE INVADER" 1000 feet Monday, Sept. 29  
A good Western story of tricking in pioneer days.

"THE ACTRESS AND HER JEWELS" 400 feet Tuesday, Sept. 30  
An enthusiastic press agent makes a terrible botch.

"THE CONSTABLE'S DAUGHTER" 600 feet Tuesday, Sept. 30  
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